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8/6

Devon 8° 101

EXETER CATHEDRAL. NORTH SIDE.

# EXETER CATHEDRAL

AND ITS

# RESTORATION.

WRITTEN AND COMPILED BY

THOMAS B. WORTH.

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RIGHT REVEREND FREDERICK TEMPLE, D.D.,

LORD BISHOP OF THE DIOCESE

OF EXETER.

# PREFACE.

—

With much diffidence I venture to submit this volume to the public, in the hope that, notwithstanding its many defects, it will not prove altogether uninteresting.

In all probability I should not have made the attempt, had I not in some degree pledged myself on the day of the re-opening of the Cathedral to put forth a pamphlet, containing a re-print of the account given in one of our local papers, and had I not received encouragement from the Sheriff of Exeter, J. L. Thomas, Esq., who requested me to take the matter in hand.

As a preliminary step, I submitted my plan to the Right Rev. the Lord Bishop of the Diocese, who kindly allowed me to dedicate the volume to him.

To the Venerable the Dean and Chapter of Exeter my especial thanks are due for allowing me freedom of access to all parts of the Cathedral, which has very much assisted me in the work.

I am very much indebted to Mr. E. G. S. Luscombe, the Clerk of the Works, for his assistance in my examination of the details of the restoration, and for his careful correction of my statements thereon; To Mr. D. J. Wood for his valuable help in the description and account of the organ; To Rev. H. T. Ellacombe, Rector of Clyst St. George, for permission to make extracts from his work on the *Bells of the Cathedral Church of St. Peter, Exon*; To R. Dymond, Esq., for permission to make a similar use of his notes on the *Heraldic Discovery in Exeter Cathedral.*

I have to express my obligations to the Editors of the *Times*, the *Saturday Review*, the *Guardian*, the *Exeter Gazette*, and the *Western Times*, for their kind permission to make extracts from their articles on the Cathedral and its Restoration.

I have also consulted and quoted from the following authorities, viz., Dugdale's *Monasticon Anglicanum*, Britton's *Cathedrals*, Dr. Oliver's *Lives of the Bishops of Exeter*, and his *History of Exeter Cathedral.*

Lastly, I beg most respectfully to record my sincere thanks to their Lordships the Bishops of Winchester, Salisbury, Oxford and Bath and Wells, and to the Very Reverend the Dean of Westminster, for their permission to print their Sermons, which will be found at the end of the volume.

THOS. BURNET WORTH.

"Mol's Coffee House,"
The Close, Exeter.

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## CORRECTIONS.

| | | | | | |
|---|---|---|---|---|---|
| Page 3 | line 15 | strike out "He" | | | |
| „ 3 | „ 16 | for | "sediliæ" | *read* | "sedilia" |
| „ 8 | „ 30 | „ | "Pharoah" | „ | "Pharaoh" |
| „ 13 | „ 20 | after | "nason" | *insert* | a comma |
| „ 13 | „ 20 | for | "or" | *read* | "of" |
| „ 14 | margin | for | "Pipe" | „ | "Pipes" |
| „ 16 | „ 10 | after | "metal" | *insert* | "these" |
| „ 16 | „ 29 | for | "Christoper" | *read* | "Christopher" |
| „ 27 | „ 18 | „ | "puce" | „ | "pace" |
| „ 28 | „ 19 | „ | "8 „ | „ | "6" |
| „ 30 | „ 6 | „ | "Mar's" | „ | "Mars" |
| „ 30 | „ 15 | „ | "it" | „ | "they" |
| „ 42 | „ 31 | „ | "English" | „ | "Decorated" |
| „ 46 | „ 13 | „ | "Plantaganet" | „ | "Plantagenet" |
| „ 51 | „ 29 | before | "opens" | *insert* | "and" |
| „ 52 | „ 19 | Note:—The existence of this foundation charter has always been known. It was kept in the Archive Chamber until its removal in 1870 to the glass case in the Chapter House. | | | |
| „ 65 | „ 9 | for | "1555" | *read* | "1553" |
| „ 73 | „ 17 | „ | "Treasurer" | „ | "Treasurers" |
| „ 73 | „ 19 | „ | "I" | „ | "W" |

*Briton* (including both Devonshire and Cornwall), but after it was subdued by the Romans, probably in the first century when it became a Roman station, and was called *Isca Damnoniorum.* Its British name, according to Simon of Durham, was *Caer-wisc,* or city of waters."†

"There is no question but in a city so famous as this was in

* *See* Britton, p. 7.

† Ibid. 7.

the Roman, British, and Saxon times, here were, early after their conversion to Christianity, congregations and societies of holy men and women; yet it is not certain whether this was the famous monastery of Adestancester, wherein St. Boniface the Apostle in this country, had his education under Abbot Wolthard about A.D. 690. Mr. Hooker, *alias* Vowell, who was chamberlain of this city, says "that in ancient times, within the precincts of the Close, were three religious houses: the first was a nunnery, which is now the Dean's house; the other was a house of monks, reported to have been built by King Ethelred A.D. 868; the third was a monastery founded by King Æthelstan A.D. 932." For this last there is pretty good authority, and that it was dedicated to the blessed "Virgin and St. Peter, and endowed by the munificence of that king with twenty-six villages, and filled with Benedictine monks, who not long after forsook the same for fear of the Danes; but King Edgar, A.D. 968, replaced these religious men here, who were again forced to fly upon the devastation of this city and county by the Danes under Sweyn A.D. 1003. After this King Canute encouraged the monks once more to settle here, confirming their lands and privileges A.D. 1019. But after the union of the episcopal sees of St. German's and Crediton, and their translation hither A.D. 1050, the eight monks remaining here were sent to Westminster Abbey, and some secular canons placed in their stead by Bishop Leofric."*

"Of the original monastery founded by King Æthelstan, 932, and dedicated to St. Peter, not any part remains, nor yet of that which is said to have been erected on its ruins and became the episcopal seat under Leofric."†

"The Saxon church was doubtless of very limited dimensions and very inferior to the cathedral erected by Bishop Warelwast, who, according to the MSS. at Oxford, commenced his building in the year 1112.

* See Dugdale's *Monasticon Anglicanum*, vol. ii, p. 513.

† Britton, p. 84.

"William of Malmesbury, in his brief notice of Osbert, Warelwast's predecessor, intimates that his cathedral was but a mean edifice in comparison to those built by the Normans. Judging from the Norman towers, which now form the north and south transepts, Warelwast's church must have displayed much of that national pomp of which the historian speaks, as those towers nearly flanked the western entrance." *

"It is to the piety of Bishop Peter Quivil that we are indebted for the noble design and commencement of the present cathedral." †

Bishop Walter de Stapeldon, whose spirit and munificence in continuing the work commenced by Bishop Peter Quivil, is testified in "the 'Fabric Rolls,' which attest that he contributed upwards of £1800 sterling to the work (a very large sum in those days)." "He completed the gorgeous high-altar of silver, with its costly canopy and matchless sediliæ. He also rebuilt the four higher arches on either side of choir, with the corresponding portions of the north and south aisles." ‡

"Grandisson, the successor to Stapeldon, survived to finish the nave in a style of uniformity and good taste, which must ever immortalize his memory." §

"Bishop Thomas Brantyngham, successor to Grandisson, may claim the honour of erecting the west front or façade, and the greater portion of the cloisters. Upon the face of this beautiful façade there are sixty-eight statues (including the four emblematical figures of the cardinal virtues over the west porch of the north aisle)." ‖ A list of the supposed names of these figures (from Dugdale's *Monasticon Anglicanum*, vol. ii, p. 525) is appended at the end of this book. They represent the apostles, the kings of England before and after the Conquest, and the bishops up to his accession.

* Britton, p. 85. † Ibid. p. 30. ‡ Oliver, 177-178.
§ Ibid. 179. ‖ Ibid. 181.

Thus this bishop completed the new work of this Cathedral, as originally designed by Bishop Peter Quivil nearly 120 years before.

NOTE.—E. A. Freeman, in his *History of the Norman Conquest*, (iv, 154), thus briefly and expressively describes Exeter Cathedral :—"To the left of the east gate, just within the wall, stood the cathedral church of the newly translated bishoprick, which has since given way to the building, whose combined uncouthness of outline and perfection of detail, makes it unique among English churches."

# EXETER CATHEDRAL & ITS RESTORATION.

The existing cathedrals and abbeys of this country have been handed down to us from a remote ancestry, and are the venerable relics of the earliest settlement of Christianity.

Through the succeeding ages which have followed, notwithstanding the numerous changes and vicissitudes through which they have passed, it is due to the piety and munificence of religious men that they have for the most part been preserved to our own time.

In most cases the original structures have perished, or have formed the basis upon which many of the present and more perfect edifices have been erected.

Decadence.

For several centuries these noble buildings were suffered to fall greatly into decay, and whilst our country was agitated with political and religious disturbances they suffered sadly from the zeal and bigotry of the times, and little effort was made to preserve them.

Modern revival.

It is scarcely more than forty years since a revival took place, and the work of restoring and rescuing those sacred edifices from decay began; and among the many restorations in various parts of the country none has been more interesting than that of the Cathedral of Exeter.

The work of restoration commenced in 1870-71, and occupied some seven years in execution. It was

from the beginning in the hands of Sir G. Gilbert Scott. It has been stated that "it is quite two and a half centuries ago since anything had been done to the Cathedral on so large a scale. At that period, about 1626, Dean Ward expended a very large sum in improving the fabric."*

Cleansed and whitewashed.

Again in 1803, as we learn from Alexander Jenkins in his *History of Exeter*, p. 292, "the inside has been thoroughly cleansed, coloured, and painted, at a very great expense;" and previously to this, when King George III, with Queen Charlotte and three of the Princesses, visited Exeter and the Cathedral in 1789, the most exalted idea with regard to the state in which it ought to be kept is perhaps not badly described in the humourous account of the occasion in a poem by the worthy Dr. Wolcot ("Peter Pindar"), in which his Majesty is represented as saying—

Neat, neat,—clean, very clean;
D'ye mop it, mop it, Master Dean—
Mop, mop it every week?

Results of recent restoration.

The result of the recent restoration has been to place this noble structure more in advance in the ranks of English cathedrals, which a recent writer designates the 'second class,' including those of Beverly, Lichfield, and Wells, to which the term 'elegant' would seem more appropriate than that of 'grand,' which every one unhesitatingly would apply to Ely, Lincoln and York."†

Norman Towers. Chief feature.

The distinctive feature of Exeter Cathedral is the two massive square Norman towers, erected by Bishop William Warelwast, a nephew of William the Conqueror (1107-1136), which exhibit from the exterior a marked contrast in their style of architecture to the

* *Exeter Gazette*, October 17, 1877.
† *Saturday Review*, October 27, 1877.

rest of the building, which is Decorated. In the interior they now form the north and south transepts, and are not, as in many other cathedrals, placed flanking the principal façade.

Room for new discovery.

At Exeter there did not appear at first sight much room for discovery; the history of the fabric seemed pretty well known, but ere much progress had been made, it was seen that a re-consideration of much that had been positively stated was quite necessary. The doubts which arose happily led to a careful investigation of the ancient 'Fabric Rolls,' 108 in number, dating from 1279 to 1514. One of the Rolls (1299-1300) had been printed entire by Dr. Oliver in his *History of the Cathedral*, but the remainder, singularly enough, were almost unknown. These 'Rolls,' and many other documents in addition, are now numbered and indorsed for easy reference. Proof was found that the beautiful choir and presbytery were the work of Bishop Thomas Bitton (1292-1307), and not as was previously believed by his successor, the murdered Bishop Stapeldon."*

The "Fabric Rolls," their importance.

Exterior yet undisturbed.

"The beautiful exterior of the Cathedral remains as yet undisturbed by any such 'gloss of newness' as somewhat troubles us in surveying the famous west front of Wells." "The late Professor Willis once expressed an earnest hope that no attempt would ever be made to recast the figures which adorn the screen of the portals, which, shattered as they are, retain so much that is grand and suggestive." "This famous screen of statues, representing kings, warriors, ecclesiastics, saints, and angels, has been left untouched, and it has on the whole borne wonderfully well the wear and tear of the elements, and of the various superstitions which have flourished in the

* *Saturday Review*, 27 October, 1877.

Superstition

west. To this day it is asserted that country people will occasionally chip off a piece of one of these statues and pound the fragments, which they call a 'Peter stone,' into powder, to make a plaster of it for old sores." *

Jube or rood screen.

The jubé or rood loft, which divides the nave from the choir, appears from entries found in the Fabric Rolls to have been erected in the time of Bishop Stapeldon. In the Rolls, dated 1318-1319, is contained the record for the purchase of materials for 'la pulpytte," or, as it is now called, the choir screen.

This screen is supported by three arches of exquisite beauty, the central one, forming the entrance into the choir, has been fitted with a pair of richly gilded iron gates (these are now popularly known as the golden gates). "On the south side was the Lady's Altar, sometimes called Bratton's; on the north side St. Nicholas'; "† these have now been pierced, and add greatly to the lightness and elegance of the effect.

Front originally sculptured.

The whole of the front of this screen was originally beautifully sculptured, from the arches which form the arcade to the top of the parapet, which is divided into thirteen compartments. These at first were decorated with basso-relievo illustrations, but at some subsequent period have been cleanly cut away, and on the surface are painted representations of "The Creation;" "The Expulsion of Adam and Eve from Paradise;" "The Deluge;" "Pharoah and his host crossing the Red sea;" "The destruction of Solomon's temple;" "The Angel appearing to Zacharias;" "The Birth of Christ;" "The Baptism

* Vide *Guardian*, 24 October, 1877.

† Oliver, p. 214.

of Christ;" "The Descent from the Cross;" "The Resurrection;" "The Ascension;" and "The Descent of the Holy Ghost," which have been cleaned and remain as before.

The exquisite details of the richly sculptured trifolial spaces between the arches below the parapet are well worthy of notice.

Discovery of Paintings.

Curiously enough, these panels and paintings had been covered over for many years with a casing of lath and plaster, some two inches from the surface beneath, and remained thus till the commencement of the present century, when a musical performance was held in the nave of the Cathedral, and in fixing a temporary platform against the screen for the performers, a ladder, which had been placed by one of the workmen against the plaster panel, went through, and on examining the damage the paintings were discovered behind. This fact was recently related to the clerk of the works of the late restoration, by the old man who made the discovery.

The Organ

Upon this screen stands the organ, which appears to have formed part of the furniture of the Cathedral from a very early period, as Archdeacon Freeman mentions an entry for 'mending the organs' (the word was always used in the plural in olden times) in 1280. Other entries for 'new organs' appear in 1429 and 1513. These instruments were doubtless very different from the modern idea of an organ. For instance, the key board: "that of the organ in Magdeburg Cathedral, at the end of the eleventh century, consisted of sixteen keys, which were each an ell long and three inches wide. Other early organs had keys as much as five and a half inches wide, which were struck down by the fist of the performer."*

* *History and Construction of the Organ*, Hopkins and Rimbault.

Former organ destroyed.

Of the earlier organs no particulars have been found, but respecting the immediate predecessor of the present instrument—which was destroyed during the Great Rebellion—the following passage occurs in a MS. "Account of a tour made through a great part of England" (A.D. 1634) :—"*Exeter*—The organ here is rich, delicate, and lofty, and has more additions than any other; and large pipes of an extraordinary length."—*Landsdowne MSS.*, No. 213, British Museum.

Large pipes.

It is very possible that these "large pipes" may have given Loosemore the idea of the great pipes which were one of the principal features in his new organ; indeed, they may have been placed in the same position which Loosemore's pipes occupied until the present restoration of the Cathedral.

Perhaps it is hardly correct to speak of the above mentioned organ as the *immediate* predecessor of the present instrument, since there was an organ in use in the Cathedral from 1660 to 1665. This we find from the following entries in the Chapter Act Book:

"November, 1660. Five pounds to be paid Mr. Loosemore towards the making of a sett of pipes to y^e organ wh: is to be used in this church.

"Feb., 1661. £5 to be paid to Mr. Loosemore towards y^e repairing of y^e organs.

"May, 1665. The old organ to be taken down at the charge of the Chapter and delivered to such as Mr. Archdeacon Cotton shall appoint."

This organ, however, was probably only a temporary erection, to serve until the completion of the new one which it was in contemplation to build.

The wholesale destruction of organs in churches during the Commonwealth created such a demand for new ones at the Restoration that builders were sent for

from Germany, there not being a sufficient number of English organ builders to meet the requirements of the time. The German builders erected a great number of instruments both in London and in the provinces. The Exeter organ, however, was entrusted to a native of the city, John Loosemore, who carried out the work with such care and success that his name has ever since been remembered as one of the greatest of the English organ builders of his time. He was sent in 1663 (at the expense of the Chapter) to Salisbury, where a magnificent organ, with four sets of keys and fifty stops, had just been built by Renatus Harris, one of the German builders above alluded to, "the better to inform himself to make the new organ of this church," and in 1664 to London, "about the churches business," doubtless a similar errand to that on which he went to Salisbury—*Chapter Act Book*, 1663-4.

German organ builders.

John Loosemore.

The organ, as built by Loosemore, contained two rows of keys, great organ and choir organ, but no list of the stops can be discovered. Loosemore's "note of what y^e organ cost" (in his own writing) has, however, been preserved, and is sufficiently curious and interesting to warrant its insertion verbatim. It is as follows :—

Cost of Loosemore's organ.

"December the 13th, 1664. £ s. d.

"The total sum that the organ cost is—847 07 10

"In not bying tinne in seson there was in every hundred lost 46 shillings, for I could have bought a littell before the Erle of Bath came downe in the cuntrey for £4 a hundred, 6 score 2 the hundred, and wee paide afterward £5 17s for 5 score and 12 to the hundred, so that thare is lost 4 score pounde or upward in this. When wee had mesured the wenscot and counted how many thousand foote was in it, wee

found it 3 score pounde to deare. Mr. Wriet had the account, then thare's eused in the seats of the Church with the Maior's seate, above £30 worth of this timber which stands yet at the account of the organ.

"Then the building in the chimley and the inclosion of the workhouse is all in this account.

"So thare is an £170 at least to be subtracted out of this account, which is—

| £ | s. | d. |
|---|---|---|
| 847 | 07 | 10 |
| 170 | 00 | 00 |
| 677 | 07 | 10" |

Material of diapason pure tin.

The distinguishing features of Loosemore's organ were the excellent material of the diapasons, which was of pure tin, and the double diapason, at that time a very uncommon stop in English organs. The tone of this latter stop, however, does not appear to have been of a satisfactory character, judging from the following extract from the Hon. Roger North's account of his brother, the Lord Keeper Guilford's visit to Exeter in the reign of Charles II, where he says, alluding to the largest pipe in particular, and the stop generally :—

"How it is tuned, whether by measure or the beats we were not informed; and, bating their account of it, which was curious and diverting enough, I could not be so happy to perceive that in the music, they signified anything at all, but thought them made more for ostentation than for use; for there are terms in sound which will not be exceeded; for when the vibratory pulses are so slow as scarcely to be distinguished, sound vanisheth; which is nearly the case with this great pipe." *Lives of the Norths*, i, 246.

This is further confirmed by the recording from time to time of the efforts of various organ builders

"to make the two great columns of pipes speak in a proper manner," so that, indeed, it would seem that these pipes never did have their full effect till they were taken in hand by Mr. Henry Willis in 1859.

After a perusal of the various documents relating to alterations of the organ, and a careful examination of the instrument itself, there can be no doubt that the only remains of the original work are the case, and some three or four dozen pipes, forming the treble of the two open diapasons in the great organ.

Improvements by Schwarbrick and Schrider, 1708-1713.

Proposals for the improvement of the organ were made by James Parsons (not dated), and by Thomas Schwarbrick (1708), the latter apparently in competition with those of Christoper Schrider, with whom an agreement was made by the Dean and Chapter in 1713 for very extensive alterations, comprising new sound boards, keys, and action, for both great and choir organs, new bellows; and in the great organ new stopt diapason, principal, cornet, twelfth, fifteenth, nason and sesquialtera or three ranks or rows of pipes; and in the choir organ a new stopt diapason, stopt flute, and fifteenth, for all of which he received £389 5s. and the old materials.

Again rebuilt by Jordan, 1741.

In 1741 the organ was again rebuilt by Abraham Jordan, who made new sound boards, keys and action to the great organ, and added to it a trumpet, two more ranks to the sesquialtera, and a mounted cornet of five ranks, and also completed the double diapason, which before consisted of only the lowest fourteen pipes. In the choir organ he replaced the twelfth by a bassoon stop, and "new worked" the whole of this department. He also added a swell organ (of which he was the inventor) from "fiddle G" to D in alt, containing three stops, viz.:—Open diapason, trumpet, and hautbois. He further agreed to "make the great

pillars of pipes speak as in their first condition," and transposed the whole organ "for the benefit of the choir." In doing all this he undertook "to use only such pipes as are good, which, in effect, is a new organ." The cost of the work was £421 12s.

Great Pipe by Micheau, 1768.

In 1768 Paul Micheau, a local organ builder, essayed to "make the great pipes of the Cathedral organ speak in a proper manner at the expence of thirty pounds," adding, "In case I do not complete the above agreement in a proper manner I do not desire to receive anything for it." And in 1782 the same builder received sixty pounds for cleaning and general repair of the organ.

Repaired by Lincoln, 1819.

In 1819 Mr. Henry Cephas Lincoln repaired and strengthened the case and frame, new worked the entire mechanism, put in a new horizontal bellows, revoiced and regulated the whole of the pipes, added a dulciana stop to the choir organ, put "Venetian shades" to the swell in place of the old sliding shutter, and applied an octave and a half of pedals "to operate on or play the present double diapason." It is somewhat extraordinary that, though organ pedals were invented in Germany in the fifteenth century, they did not come into use in this country till near the end of the eighteenth. The expense of the work done by Lincoln was £520.

Improvements by Willis, 1859.

Some time after this the swell was extended downward an octave (to gamut G) by Gray, and in 1859 extensive improvements were made by Mr. Henry Willis. These were, placing the keys at the side of the organ so that the organist might hear the singing equally well, whether the services were held in the nave or the choir, the substitution of a clarabella (which is one of the most beautiful stops in the present organ) for the old mounted cornet, a new

trumpet in the great organ, and a new hautboy in the swell. The most important change, however, was in the pedal organ. The lowest fifteen notes of the double diapason were produced by open pipes, each of which had behind it a wooden pipe sounding the octave above, termed a helper, because it caused the sound of the larger pipe to come more quickly. This was a common contrivance in old organs. The remainder of the double was composed of stopped pipes. By making the lowest fifteen pipes speak without the aid of helpers, making use of a tower of seven pipes in the front of the case that had not been used, and putting the helpers, where required, to speak their own proper pitch, a complete set of open pipes from GGG to F (nearly three octaves) was produced, and placed exclusively on the pedals (a new set of 2½ octaves, from CC to F), where, by a mechanical contrivance, they could be used either as a 32ft. stop from GGG or a 16ft. from CC, or as both together. The stopped pipes of the old double diapason were continued downward to CC, and formed a complete double on the great organ, the lowest 2½ octaves of which were also made to serve on the pedals as a bourdon of 16ft. tone. The keyboards, by a reversal of the usual plan, have ebony naturals and ivory sharps—a revival of the ancient custom.

Entirely rebuilt by Speechly

The organ as thus constituted remained till the present restoration of the Cathedral, when it was entirely rebuilt by Mr. Henry Speechly, with very extensive additions, the particulars of which are as follows.

The swell has been carried down to CC, with new soundboard and swell box, the shutters of which are placed at both sides instead of the front, so that the

sound may be heard equally well in nave and choir. Three stops have been added to this part of the organ. The great organ remains as it was, with the addition only of a harmonic flute.

The choir organ is entirely new, except the gedact (stopped diapason), which is an old and very lovely stop.

Pedal open diapasons of metal.

The pedal open diapasons, which have been noticed above, were composed partly of wooden pipes and partly of metal, have been replaced by an entire range of metal pipes, in making of which, the old metal, largely supplemented, was used; the low G sharp, which was wanting, having been added. The four large pipes are of zinc, and the others of the best spotted metal, of large scale and exceedingly good substance. The large pipes which stood at the sides against the walls of the clerestory, together with those that lay on the floor of the organ loft, have all been removed and placed in the case, which was much enlarged to receive them.

The whole of the pipes in both fronts of the organ, being found to be quite decayed and almost falling to pieces, were melted down; and, with the addition of new metal, remade to the original scales. They are of pure tin, and being burnished, present a brilliant appearance, contrasting finely with the grand old oak case. There is little doubt that these pipes were originally as now, but were gilded in 1713, as appears from a letter of Christoper Schrider to Mr. Nicholas Webber "in the Close, Exon," in which he says, "I do mightely approve of having all those pipes in y$^{e}$ front gilded, which will certainly preserve and look well, y$^{e}$ charges of w$^{ch}$ will according to my judgement perhaps amount to about one hundred pound, more or less."

Pipes formerly gilded.

A reservoir, connected with the bellows by an automatic valve, has been added to the organ for the purpose of steadying the supply of wind.

The following is a complete description of the organ as it now stands—new stops being marked * ; partly new †. Description of the present organ.

GREAT ORGAN.—GG to $F^3$.

| | | | | Pipes. |
|---|---|---|---|---|
| 1. | Double Diapason (CC) | wood | 16 ft. tone | 54 |
| †2. | Open Diapason (large) | tin | 8 ft. tone | 58 |
| †3. | Open Diapason (small) | tin | 8 ft. | 58 |
| 4. | Stopped Diapason | metal | 8 ft. tone | 58 |
| 5. | Clarabella (to middle C) | wood | 8 ft. | 30 |
| 6. | Principal - - | metal | 4 ft. | 58 |
| *7. | Harmonic Flute - | metal | 4 ft. tone | 58 |
| 8. | Twelfth - - | metal | $2\frac{2}{3}$ ft. tone | 58 |
| 9. | Fifteenth - - | metal | 2 ft. | 58 |
| 10. | Sesquialtera - | metal | 3 ranks | 174 |
| 11. | Mixture - - | metal | 2 ranks | 116 |
| 12. | Trumpet - | spotted metal | 8 ft. | 58 |
| 13. | Clarion - - | metal | 4 ft. | 58 |

SWELL ORGAN.—CC to $F^3$.

| | | | | |
|---|---|---|---|---|
| *1. | Double Diapason - | wood | 16 ft. tone | 54 |
| 2. | Open Diapason | metal | 8 ft. | 54 |
| 3. | Stopped Diapason - | metal | 8 ft. tone | 54 |
| *4. | Salcional (to Tenor C) groved into No. 3. | metal | 8 ft. | 42 |
| 5. | Principal - - | metal | 4 ft. | 54 |
| 6. | Mixture - - | metal | 3 ranks | 162 |
| 7. | Cornopean - - | metal | 8 ft. | 54 |
| 8. | Oboe - | spotted metal | 8 ft. | 54 |
| *9. | Clarion - | spotted metal | 4 ft. | 54 |

CHOIR ORGAN.—CC to $F^3$.

| | | | | |
|---|---|---|---|---|
| *1. | Gamba - | spotted metal | 8 ft. | 54 |
| *2. | Dulciana - | spotted metal | 8 ft. | 54 |

| | | | | Pipes. |
|---|---|---|---|---|
| 3. | Stopped Diapason | wood | 8 ft. tone | 54 |
| *4. | Gemshorn - | spotted metal | 4 ft. | 54 |
| *5. | Wald Flute | wood | 4 ft. | 54 |
| *6. | Corno di Bassetto | spotted metal | 8 ft. tone | 54 |

PEDAL ORGAN.—CCC to F.

| | | | | |
|---|---|---|---|---|
| †1. | Open Diapason (GGG) | zinc (4 pipes) and spotted metal | 32 ft. | 35 |
| †2. | Open Diapason | | 16 ft. | |

3. Bourdon (borrowed from great organ) 16 ft. tone

COUPLERS.

| | |
|---|---|
| *1. Swell to Pedal | 4. Choir to Pedal |
| 2. Great to Pedal (GG) | 5. Swell to Great |
| 3. Great to Pedal (CC) | 6. Swell to Choir |

Four Composition Pedals to Great.
" " " to Swell.

Pedal to bring on or throw off Great to Pedals and Open Diapason, 16 ft. Pedal.

Two Ventils to shut off the wind from the Pedal Organ when necessary.

Total Draw Stops - - 37
" Pipes - - - 1837

For the extracts from the Landsdowne MSS., and the account of the alterations made by Willis in 1859, we are indebted to Hopkins and Rimbault's *History and Construction of the Organ.* All other information has been obtained from original documents in the possession of the Dean and Chapter.

There have been many interesting questions on which the Fabric rolls throw no light, but which have become clearer in the progress of the late restoration.

Norman Church.

"It is now known that the Norman church ended eastward in a triple apse, since the foundations of one of the three divisions were discovered in the north aisle at the end of the third bay from the west." "This

line corresponds remarkably with a difference in the thickness of the wall of the choir above the main arches." "The triforial arcade is much deeper in the western than in the eastern bays. The western bays are in fact the old Norman walls transformed." "The eastern bays represent an alteration of and addition to the Norman choir at the end of the twelfth century; again altered and brought into harmony with the rest of the work by Bishop Bitton."

Evidences of its transformation.

"The Norman cathedral thus ended at about half the length of the present choir. It was not, of course, the church in which Leofric was installed by the Confessor and his Queen. But where was that church? The late Archdeacon Freeman believed that the Norman builders erected their new structure at some little distance from the old, as at Winchester and Ely," "and that the existing Lady Chapel covers the site of the venerable church of Leofric—the church of the monastery refounded by Æthelstan, but which had been in existence long before his day; the church of the religious house to which Winfrith was sent from Crediton; the church which may well have been the first Christian *ecclesiola* possessed by the English within the limits of Roman-British-Isca; the mother church then, in one sense, as it became in another, when Leofric was led to his bishop's stool within its walls by the king and the 'Lady.' Thus this church may have been left standing—partly, perhaps, in reverence for its antiquity—until some time after the completion of the larger Roman building. Then it was determined to unite it to this Norman church; or rather to take the ground on which it stood within the new walls of an extended structure."*

* *Saturday Review*, p. 513.

LADY CHAPEL.

Assuming the conjectures already set forth with respect to the ancient church of Leofric to be correct, that fact would naturally invest the existing Lady Chapel with considerable interest and veneration; and without doubt the utmost skill and taste has been exercised to render its restoration perfect and complete.

Dimensions.

The interior length of the Lady Chapel is 60 feet by 28 feet broad and the height nearly 40 feet. For many years it had been used as the Cathedral library, which had been removed there by order of the "Mayor and Chamber" on December 22, 1657. The library was removed in 1822 to the Chapter House, where it now is.

Colouring of roof.

The revived colouring of the roof of the Lady Chapel is most effective. The handsome western screen has been restored, and access is gained to the chapel through gates of polished brass; the floor consists of panels of rich tile surrounded by an elaborate inlay of Italian and Ipplepen marble, with borderings of a combination of Devonshire marble; the side spaces are laid with encaustic tile, local (Pocombe) stone, and marble intermixed. "In the centre of the body of the chapel is an incised Purbeck slab, with a beautiful floriated cross, to the memory of Bishop Peter Quivil; in the circumference is this rhyme for an epitaph:—Petra tegit Petrum; nihil officiat sibi tetrum."*

Floor.

Bp. Quivil's grave-stone.

Altar dais.

The Communion table is approached by five steps of Ashburton marble, and the spaces between are inlaid with tiles, Devonshire and Italian marbles. The Devon marbles are here particularly noticeable for their extreme beauty, and some of which no other stone could equal.

* *See* Oliver, p. 143.

The magnificent east window, perhaps the finest in the Cathedral, is erected to the memory of the sister of Chancellor Harington. The principal subjects in the window are—Our Lord enthroned in glory as the King of the world, with figures grouped around him, representing the Virgin Mary, St. Joseph, the Archangel Gabriel, St. John, Joseph of Arimathea, and Mary Magdalene ; the lower lights of the window are also filled with subjects connected with the life of our Saviour on earth, such as the Annunciation, the Nativity, the Crucifixion, the Women at the tomb, &c. East window.

The four windows on the north and south sides of this chapel were placed in memory of the late Bishop Phillpotts. North & south windows.

The westernmost window in the north wall has the following representations and inscriptions :—

1. *Enoch.* "Prophetavit Enoch, Ecce venit Dominus in sanctis millibus suis." [Jude, 14.]
2. *Abraham.* "Deus gloriæ apparuit patri nostro Abrahæ." [Acts vii, 2.]
3. *Jacob.* "Vere Dominus est in loco isto et ego nesciebam." [Gen. xxviii, 16.]
4. *Moses.* "Apparuit ei Dominus in flammâ ignis de medio rubi." [Exod. iii, 2.]
5. *David.* "Inclinavit et volavit super pennas ventorum." [Psalm xviii, 10.]

The easternmost window :—

1. *St. John Baptist.* "Vidi, et testimonium perhibui, quia hic est Filius Dei." [John i, 34.]
2. *St. Simeon.* "Viderunt oculi mei salutare tuum." [Luke ii, 30.]
3. *St. Anna.* "Anna prophetissa confitebatur Domino, et loquebatur de Eo." [Luke ii, 36, 38.]
4. *St. Nathanael.* "Nathanael ait, Rabbi, Tu es Filius Dei, Tu es Rex Israel." [John i, 49.]

The westernmost window in the south wall :—

1. *Elijah.* "Ecce Dominus transit, et vox ad eum dicens, 'Quid agis hic, Elijah?'" [1 Kings xix, 11, 13.]
2. *Isaiah.* "Vidi Dominum sedentem super solium. Seraphim stabant supra illud." [Isaiah vi, 1, 2]
3. *Ezekiel.* "Hæc visio similitudinis gloriæ Domini." [Ezekiel i, 28.]
4. *Daniel.* "Aspiciebam, et ecce cum nubibus cœli, quasi Filius hominis." [Daniel vii, 13.]
5. *Habakkuk.* "In Domino gaudebo, et exultabo in Deo Jesu meo." [Habakkuk iii, 18.]

The easternmost window :—

1. *St. Peter.* "Petrus dixit ad Jesum, Domine bonum est nos hic esse." [Matt. xvii, 4.]
2. *St. Andrew.* "Erat Andreas unus ex duobus qui secuti fuerunt Eum." [John i, 40.]
3. *St. James.* "Assumit Jesus Petrum Jacobum et Joannem et transfiguratus est ante eos." [Matt. xvii, 1, 2.]
4. *St. John.* "Vidi et ecce sedes posita est in cœlo, et supra sedem sedens."* [Rev. iv, 2.]

Window over entrance.

Above the western archway of this chapel, looking over the roof of the ambulatory towards the great eastern window of the choir, is a triangular-shaped window, richly traceried and filled with stained glass of the same character as the four north and south windows; it is of pleasing effect, and blends well with the rich colouring of the roof; it contains ten trifoliated panels or openings, filled with devices of angels bearing scrolls with the words "Alleluia," "Alleluia;" also trefoils and quatrefoils, containing emblems of the four Evangelists, the Holy Ghost, and Our Saviour, also the monograms I H C, A Ω. In two of the lower

* These quotations are all taken from the Vulgate.

trefoils are the arms of the See, impaled with the arms of the late Bishop Phillpotts and the present Bishop Temple. This window gives a quaint but pleasing finish to the west end of the Lady Chapel. The arms of these bishops mark the date of the recent restoration.

Ancient and modern stained glass.

"The modern glass in the Lady Chapel is of great interest, as it reproduces, in exact proportion of coloured glass to plain or grisaille, the original stained windows of this part of the church. These proportions were ascertained from the 'fabric rolls,' whence we learn the 'formeæ vitreæ' were ordered from Rouen in pairs at a time, and from a comparison of these entries, with one or two existing windows, figures of saints and prophets are set in a plain ground, the coloured glass being nearly one fourth of the whole." * "Glass and colour were made subordinate to the architectural beauty of the edifice and to the delicacy of the window tracery, the forms of which were curiously indicated in the patterns of the ground. Thus a cinquefoil-headed window had a cinquefoil leaf on the ground quarrels, a trefoil-headed a trefoiled leaf, and a quatrefoil a roseleaf." †

Reredos.

"The east end of this chapel has been treated somewhat differently; colour is there predominant, and the most important of the new decorative work is the series of wall paintings which fill the nine recesses of the long fourteenth century reredos, extending from wall to wall." ‡ The central subject is the Nativity, with adoring angels. Those on the north side, the Fall of Adam, the Murder of Abel, David and Joab, and Job receiving the message of the loss of his goods. Those on the south side, Our Lord

* Vide *Times*, October 19, 1877. † *Saturday Review*, p. 514.
‡ *Saturday Review*.

ministered to by Angels after the Temptation, the Cure of the demoniac, Jesus appearing to Mary Magdalene after His Resurrection, and Our Lord victorious over the Evil Spirit; they are in colours of a deep tone, on a ground of gold, which time will advantageously soften. Hangings of rich but deep-toned brocade bring the colour to the ground.

Furniture.

The whole of the new furniture and fittings of this chapel are on a scale commensurate with its general beauty and character.

THE CHOIR.

Arches.

The heaviest portion of the work has been in the restoration of the massive clustered columns which support the arches of the choir. These were thickly covered with colour wash and plaster of pitch and other materials; but upon these being removed the soft bluish grey Purbeck marble was brought to light. A great deal of the outer face of the stone was decayed in patches, necessitating the removal of large portions, the defective parts being replaced by new stone. This work of repair took upwards of a hundred tons of marble, which, singularly enough, was brought (in barges) from the same quarries which had supplied Exeter Cathedral in the thirteenth and fourteenth centuries. The columns are now of a slight bluish tint, and their appearance is very imposing. The shafts of the triforium arcading have been similarly treated, and the stonework between has been cleaned and repaired. The corbels of the vaulting shafts, the colour-wash and unseemly accretions have been carefully picked out, and the very beautiful foliage designs are now quite clear. Colour-wash was the prevailing disfigurement of the whole of the roof, but when this was removed traces of the very elaborate original colouring were brought to view. This colouring

Purbeck columns.

Corbels of vaulting shaft.

was very rich, but the decoration of the roof has been only partly revived.

Bosses of choir.

The bosses of the choir vaulting have been touched with gold, in accordance with the remnants of the original colouring and with notices in the fabric rolls. The design of many is very beautiful, and some are curious. The bosses most marked in character are those at the eastern end of the roof. The three largest at this end represent the Coronation of the Virgin, the Crucifixion, and Samson slaying the lion; next is one of four masks, and the remaining main bosses are representations of foliage and fruit. The smaller bosses represent David playing on the harp, an Angel playing on a musical instrument, the four Evangelists, and Balaam on the ass; there is also a mermaid just over the centre of the choir, and there are also numerous heads of kings, queens, and bishops.

Parcloses choir.

The parcloses around the choir, which were filled with masonry or glass, are now pierced so that the service of the choir can be plainly heard either in the side aisles or transepts.

Old stalls removed.

"The removal of the old stalls and encroaching pews and of Georgian panelling from the choir, and the substitution of the beautiful new stall work, produces an effect of novelty which at first suggests considerable architectural changes." "The perfect grace and beauty of Bishop Bitton's work is now evident to all; and those who best knew the Cathedral in its former state (before the recent restoration) were hardly prepared for the revelation, as it may well be called, of so much that had been obscured by incongruous accompaniments. All the new work deserves most careful examination. Its most important portions are the stalls, the pavement of the choir and presbytery, the reredos, and new pulpit, the

stained glass and the painted decorations of walls and vaulting."*

New stalls.

The stalls, forty-nine in number, are of Decorated character, well in keeping with the date of the choir. "In the stalls the ancient subsellia or 'Misereres' (of the thirteenth century, and perhaps the earliest in England) are retained."† "The rest of the work is new. The matchless corbels of the vaulting shafts, carved with natural foliage, descending close to the foliaged canopies of the stalls, and the sculptures of so widely separated ages, are worthy of each other."‡ "The stalls themselves, from the designs of Sir G. Gilbert Scott, are of very fine and close grained oak, canopied and pinnacled, and are covered with a very minute and elaborate carving, among which the foliage and small projecting heads are especially excellent. At the desk ends of the uppermost row are figures of Angels and men; Moses and Aaron; David and St. Peter; in the second row are birds and quadrupeds; and below again appear flowers, foliage and fruit. The whole series thus illustrates the Canticle 'Benedicite omnia opera,' the whole creation breaking forth, as it were, into the praise of God."§

Bishop's throne.

"The magnificent sheaf of tabernacle work of carved oak, which forms the canopy of the Bishop's throne, is without a rival in this country. It has been beautifully restored to its true date of erection —1316, in the time of Bishop Stapeldon"‖—and now stands a lofty monument to the genius of mediæval artists, rising to the height of nearly sixty feet. Upon removing the brown paint with which it was coated traces of white and gold colour were discovered.

* *Saturday Review*, 513, 514. † *Times*, October 17, 1877.
‡ *Saturday Review*, 514. § *Times*, October 17, 1877.
‖ *Saturday Review*, 513.

The enclosure—which rests immediately on the foundation and was of old pannelling (of subsequent date to the superstructure)—has been replaced by open canopied work, carved in harmony with the rest of the throne. On cleaning the panels at either corner of the enclosure traces of the portraits of four bishops in their episcopal robes were revealed, and these have been revived.

Pavement of Choir.

The pavement of the choir has been, for its extent, one of the most costly portions of the restoration, with a result which well justified the outlay. It consists of blocks of Cornish porphyry, red and grey, of various Devonian and foreign marbles, and rich encaustic tiles. The colouring is varied, but is throughout rich but sober, and the whole is kept in harmony by long lines of Pocombe stone—a local trap of a pinkish tinge, giving much repose to the general mass. On the broad lower puce, extending across the presbytery, are the shields of arms, with their mottoes, of the several bishops who were most prominent as the builders of the existing edifice.—

GUL. WARELWAST IN CRUCE VICTORIA.
HENRICUS MARSHALL MCXCIV . MCCVI AUT VINCAM AUT PERIBO.
GUL. BRUERE DIFFICILIA QUÆ PULCHRA
WALT. BRONES . COMBE. MCCLVII . MCCLXXX VINCIT PATIENTIA.
PETR. QUIVIL VINCIT PATIENTIA.
THOM. BITTON MCCXCII-MCCCVII QD ME DEFT XPSTO SUFFT.
WALT. STAPELDON MEDIOCREIA FIRMA.
JOAN. GRANDISSON MCCCXVII . MCCCLIX.
HUG. OLDHAM VITA EST VIGILIA.

Around these are very beautiful marble panels. The whole are enclosed with bands of Devonshire marble, with the arms of the See, crossed keys, sword and mitre at the intersections. The coats of arms of

each bishop are also within the panels. The pavement on either side is of the same design as that between the stalls, marble only being substituted for Pocombe stone. The panels of the higher pace of the presbytery are of porphyry, a very costly granite, which comes from the Treffry estate in Cornwall. These panels are in a very rich setting of inlaid work, foliage, and grotesque animals. These are again set in panels of marble, with borderings of tile and Genoa marble.

Sacrarium.

The sacrarium is approached by two fine steps of Ashburton marble. and the foot-pace between is inlaid with panels of very rich Babbicombe marble. The space immediately within the rail is covered by eight panels of highly glazed elaborate tiles: the four on the left represent the four greater prophets; and those on the right the four Evangelists.

Sedilia.

The "sedilia," erected by Bishop Stapeldon (1308-28), a canopied structure in stone, of the most delicate and surpassing beauty, has also been restored; no less than 1300 pieces of stone being inserted in the canopies, which rise to a height of twenty-seven feet.

Reredos.

The reredos (famous from the place it occupies in ecclesiastical law) is a modern structure, standing thirty feet from the ground, surmounted by an ornamental floriated cross, with its graceful canopies, pinnacles, and finials, its beautifully sculptured compartments of the Ascension, the Transfiguration, and the Descent of the Holy Ghost at Pentecost, all united into one harmonious and resplendent design. It is constructed of alabaster, with shafts of Verdi antique marble; the whole is picked out with rich gilded work, inlaid and gemmed; the jewels including the amethyst, onyx, cornelian, jasper, bloodstones, malachite, garnet, and lapis-lazuli. The super-altar,

attached to the reredos, is of polished alabaster and marble Mosaic, is well borne out by the handsome carved oak communion table, which has a magnificent covering of crimson velvet, superbly wrought in needlework of silk and gold, and richly decorated with jewels, pearls, and crystal drops (manufactured from a design specially drawn by Sir Gilbert Scott, and occupied three years in execution).

Altar cloth.

On the "antependium" are represented the nine orders of angelic beings with their respective emblems. Thus, beginning at the north end, we have represented:—

| | | |
|---|---|---|
| 1. Cherubim | Covered with eyes | Ezek. i, 18; x, 12. |
| 2. Thrones | Carrying a throne or tower | Col. i, 16. |
| 3. Powers | Carrying a baton | Eph. i, 21; iii, 10; Col. i, 16, "Powers;" 1 Peter, iii, 22, "Authorities." |
| 4. Virtues | Carrying a crown and censer | Eph. i, 21, "Might;" 1 Peter, iii, 22, "Powers." |
| 5. Archangels | St. Michael is the one represented | 1 Thess. iv, 16; Jude, v. 9. |
| 6. Principalities | Holding a lily | Eph. i, 21; iii, 10; Col. i, 16. |
| 7. Dominions | With an orb and a cross | Eph. i, 21. |
| 8. Angels | Carrying a wand or staff | |
| 9. Seraphim | With six wings | Isaiah, vi, 2-6. |

The "frontal," below the "antipendium," is ornamented with "fleur-de-lis" and "roses." Two "stoles" hang on the "frontal;" the one on the north end has a richly embroidered representation of the "Lamb and flag;" that on the south end the "Pelican feeding her young."

Pulpit in choir

The beautiful new sculptured pulpit in the choir is composed of a fine mixture of Devonshire marbles; the base and central shaft are of Plymouth marble and supports, with eight quatrefoil pillars of Ipplepen marble, a platform of marble from Ogwell; the super-

structure of alabaster is with inlaid spandrils of Torquay marbles; the subjects of the seven panels being St. Peter with keys and book; the Saviour receiving little children; St. Paul before Festus; the Sermon on the Mount; St. Peter on the day of Pentecost; St. Paul on Mar's Hill at Athens; and St. Paul with a sword.

THE NAVE.

After the reopening of the choir of the Cathedral and the completion of that portion of the work (on St. Peter's day, June 29, 1876) the restoration of the nave was commenced, and, like the choir, the whole of the vaulting spaces of the roof, richly sculptured bosses and fine arcade of clustered piers of Purbeck marble have been freed from the thick colour-wash and plaster with which it had been encumbered, "thus bringing it back to the condition in which it was left by Bishop Grandisson, who, writing when it was half finished, asserted that when complete it would rival any building of its kind, *in genere suo*, either in England or in France; and doubtless he was correct. There probably is no great fourteenth century church more beautiful in design and details than this of Exeter."* "The vaulting spaces of the nave are, as is now revealed, filled in, in an unusual manner, partly with a dark local trap and partly with a yellowish freestone from Beer and Salcombe; an effect of colour is thus produced, although the arrangement of the two materials is not always regular."

Beauty of design.

Testimony of the "Fabric Rolls."

From the testimony of the "Fabric rolls" it is gathered that the rebuilding of the nave was commenced by Bishop Stapeldon about 1325, and completed by Bishop Grandisson prior to 1353. In one of the "Fabric Rolls" (1352-1353) is this entry: In the first week after Trinity, May 20th, 1353, was

* *Times*, October 19, 1877.

the beginning of the new work of the Church of the Blessed Peter in front (coram) of the great cross (or rood), the expenses of which were altogether £46 0s. 11½d;" but it would scarcely justify the assumption that this small sum was for building so extensive a work as the nave, and it has been conjectured that the entry must have referred to that portion of the "new work" called the Minstrels' gallery, which has recently been shown to have been a subsequent addition after the completion o. the nave.

Minstrels' gallery.

The Minstrels' gallery is built in the north clerestory, and occupies the place of one bay of the triforium arcade. The front of the gallery is of richly sculptured stone, with fourteen floriated, canopied and pinnacled compartments, each containing a *winged female* figure playing upon a musical instrument. "The first in front to the west sustains a guitar of six strings; the second bagpipes;* the third a hautboy; the fourth a violin; the fifth a harp; the sixth a kind of jew's harp; the seventh a trumpet; the eighth an organ blown with the left hand and fingered with the right; the ninth a guitar with five strings; the tenth some unknown instrument; the eleventh a tambour; the twelfth, cymbals.†

Decorations.

It is evident, since the removal of the colour-wash, that the front of this gallery was once painted and gilded, as were also the great corbels of the vaulting shafts, both the figures of the gallery and the corbels being relieved on a ground of red, which as yet remains untouched. The vaulting shafts on either side of the Minstrels' gallery are supported on sculptured

* The bagpipe here introduced is an Irish or Brata instrument, having but one chamber.

† Oliver, p. 217.

niches, which originally "contained statues of St. Mary and St. Peter, as we collect from the wills of Canon John Germyn, made on 21st February, 1459, and Canon Richard Martin, dated 31st July, 1461;" the corbels supporting these niches are sculptured heads representing Edward III and Queen Philippa his wife. The Minstrels' gallery and the niches on either side, with the sculptured heads, were inserted prior to the royal visit to Exeter in 1357.

Date of erection.

The theory that the Minstrels' gallery is not contemporaneous with the building of the nave has been fully established during the recent work, evidence having been found that the gallery and the corbels on either side were inserted after the original work had been completed. The gallery itself is approached by an oaken doorway from the north aisle by a spiral stone staircase, with a handrail carved out of the solid stones of the wall; the spiral line of the handrail and the soffit of the steps is quite a *chef d'œuvre* of art; the apartment at the back of the gallery is about fifteen feet square. It may be interesting to note, the gallery has been used at a comparatively recent date by the choir of the Cathedral, who were accustomed to sing an anthem at six o'clock on Christmas morning to an assembled throng in the nave below.

Coleridge memorial window.

The most interesting part of the restoration recently effected in the transepts is probably the rich and beautifully stained glass window in the south tower, to the memory of the late Sir John Taylor Coleridge. The colours are warm and bright, and in the different lights effectively treated. It is a "legal" window; the subject depicted in the upper compartments are Moses; Deborah; Gamaliel; Nicodemus; Alfred the Great; and Sir Matthew Hale. In the predilla below are represented: Moses delivering the Law; Deborah

administering justice under the palm-tree (Judges, iv, 5); Gamaliel's counsel as to the treatment of the Apostles (Acts, v, 34, 35); Nicodemus pleading for Jesus in the council (John, vii, 50, 51); Alfred selecting his jury-men; and Sir Matthew Hale offering to defend Charles I, who declines his assistance. In the traceries of the upper part of this window are represented the shields of arms of the See, and of the Coleridge family. On a panel made of opus sextile (a new material), and placed underneath the window, is the following inscription:—"This window was placed here by numerous friends to the glory of God, and to keep alive the name of John Taylor Coleridge, Knight, twenty-three years a judge of the Queen's Bench Court, a privy councillor to Queen Victoria, a sound lawyer, a ripe scholar, a wise man, honoured by all men, loved by the good. He was prepared by life for death, and by this world for another. Born at Tiverton, July 9, 1790; deceased at Heath's Court, Ottery St. Mary, February 11, 1876."

Courtenay window.

In the first eastern bay of the south aisle of the nave is placed a stained glass window in memory of the Courtenay family, ancestors of the Earl of Devon. The traceries contain the family arms, also the arms of members of other houses who were allied to the family, especially those of Bishop Courtenay, who held the See at the commencement of this century. In the four lights below are figures of Gul. Archips. Cantuar, 1381; Richardus Episcs. Norwics, 1413; Petrus Episcs. Exon, 1478; Henricus Episcs. Bristol, 1794.

In the traceries of this window are also four church bells ringing, and the figure below of Bishop Courtenay is represented holding in his right hand a bell, which is intended to refer to the tradition recorded

on page 53 that this bishop received our Peter bell from Llandaff in exchange for five bells brought from Exeter.

Discovery of mural decorations.

On the removal of the lime-wash from the walls, many interesting traces of the ancient mural decorations were brought to light. Under the five lower windows of the south nave-aisle, a discovery was made of considerable heraldic and genealogical interest. There stood revealed a number of circular mural paintings, in oil colour, ranged in a line. Each circle has a diameter of about twenty inches. Many of them are filled in with heraldic bearings in the usual shield form, whilst others are left blank. Although there is no lettering discernible, nor any figures by which to determine the date of the paintings, an examination of the arms and impalements leaves no room for doubt that they were executed between the closing years of the sixteenth century and the breaking out of the civil wars of king and parliament. They all relate to the period immediately anterior to the raising of the Royal Standard at Nottingham in 1642, and the majority display the arms of persons holding civic offices in Exeter, in the reigns of Charles I and his father, and who are known to have been buried in the Cathedral. None of the persons whose arms are displayed are named in the list of commissioners appointed under the Act of 1649, for raising a monthly subsidy in Exeter for the support of the parliamentary forces.

In 1657 the Chamber of Exeter ordered the partition of the Cathedral into two churches, called East and West Peter's, by a brick wall, plastered and whitened on both sides, and stretching across the central transept. It remains an unsolved mystery whether the concealment of these paintings by white-

wash was effected in connection with this work of dividing the church, or whether it was previously done by the Royalists themselves, with the object of hiding their memorials from the observations of the commissioners charged with the business of demolishing all manner of superstitious monuments in cathedrals and other churches. The paintings show no indication of having been mutilated before they were concealed; but their faded condition is doubtless due to the action of the lime-wash.*

Frescoes on walls of the nave.

There are evidences that the walls of the nave were once embellished with rich frescoes. From the remnants still existing, since the colour-wash with which they had been covered for years has been removed, faint traces of their former brilliancy is still visible.

It is not known when these decorations were destroyed. There is a large space upon the right side over the western door where the surface of the wall has been chipped with a sharp instrument, apparently for the purpose of more effectually obliterating the painting upon it.

North Porch discoveries.

Within the north porch, in the eastern wall, was discovered a recess in the stonework containing three decapitated sculptured figures of our crucified Lord, and the Virgin Mary and St. John the Evangelist on either side. These had been entirely covered with plaster and rubbish. Over the inside doorway was also found a niche filled up in the same manner, which exhibited a dark outline at the back, and traces of where doubtless had stood a sculptured statue of the Virgin Mary, which had been chipped away. On the centre boss of the quadrilateral vaulted roof a

* From R. Dymond's Notes on the Heraldic Discovery in Exeter Cathedral, in *Transactions* of Devon Association for the Advancement of Science, &c., 1877.

beautifully carved "Agnus Dei" was also brought to light.

Walls of nave of Norman work.

The most important discovery made during the restoration was in the nave. It had hitherto been supposed that the former Norman cathedral did not extend beyond the entrance door to the cloisters on the south side and the north porch on the other; but upon laying bare portions of the walls of the north and south aisles a number of square red stones were observed in the masonry, of a different colour to the rest, on either side of the Cathedral at regular intervals apart. Sir G. Gilbert Scott expressed his conviction (upon their being pointed out to him) that they were Norman work, and marked the responds of the arches of the former Norman cathedral; which was fully confirmed by the subsequent discovery of the actual base of one of the Norman columns underneath the stone work close to the wall where the red stones occurred, which had been temporarily removed for the purpose. There are also indications that a number of red Norman tiles were used from the *debris* of the former building in the reconstruction of the present. In the south aisle of the nave, near the transept, is the doorway leading to the cloisters, which is of Late Norman or Transitional work, and is in the centre of one of the bays of the old Norman cathedral; also, on the outside of the south wall of the nave, there are still to be seen three sculptured consecration crosses of the same period. There is also another of these crosses on the inside at the south-western end beside the small doorway leading to the clerestory above.

Proofs.

It appears therefore pretty conclusive, from the evidences adduced, as also from other indications which have been exposed to view, of the antiquity of

the masonry, that the nave of the former Norman cathedral must have covered the site of the present, and that the existing walls, or a great portion of them, are in fact the original Norman walls transformed, and form the base of the present Decorated structure.

THE FONT.

Just outside the entrance door into the Chapel of St. Edmund (used as the Consistory court) stands the font. Though of no great architectural value, it is possessed of considerable historic interest; "the material of which it is composed is Sicilian marble, and the style quasi-Classic." "It was specially made for the occasion of the baptism of the Princess Henrietta Maria, the fourth daughter of King Charles I, by Maria the daughter of Henry IV, King of France. July 21, 1644. The King was staying at Exeter for a few days while his army was engaged in the pursuit of the Parliamentary forces under the Earl of Essex. After the defeat of the Earl in Cornwall the Queen was delivered of the Princess at Bedford House, which had been fitted up for her Majesty's reception, and about a fortnight after the birth the Princess was baptised at this font in the Cathedral."*

Pulpit in nave

In the nave stands the beautiful pulpit erected to the memory of Bishop Patteson (Missionary Bishop of Melanesia), who lost his life while engaged in his sacred work at the Island of Nukapu in the South Pacific Ocean, in 1871. The life of this devoted prelate was taken by the natives in revenge for wrongs which the people of the island had suffered at the hands of persons engaged in the Coolie trade. Some of their people had been kidnapped, and they determined to sacrifice the life of the first white man who came in their power. Bishop Patteson happened

* *Exeter Gazette*, October 17, 1877. This princess afterwards became Duchess of Orleans.

to be the victim. Bishop Patteson was a nephew of the late Sir John Taylor Coleridge, and cousin of the present Lord Coleridge. He was ordained deacon in the Cathedral of Exeter in September 1853, and priest in the September of the next year. Upon receiving priest's orders, he went out to the missionary field, in which he continued to labor till his death. This pulpit is a fine work. It is entirely of Mansfield stone, and contains three sculptured panels, exhibiting, first, the Martyrdom of St. Alban, the first British martyr; secondly, the embarkation of St. Boniface, "the apostle of Germany," whose missionary labors were so successful in that country; and thirdly, in the centre panel, is represented the placing of the body of Bishop Patteson in a canoe by the natives of Nukapu. In the first named panel St. Alban is represented as kneeling, with his hands joined in prayer, and the executioner just about to inflict the death blow (he was beheaded). In the same panel are two or three other figures: a woman with a child holding her hand, a soldier, and a figure, representing, as it would seem, an officer superintending the execution. The second-named panel represents St. Boniface on a vessel, surrounded by male and female companions, who have devoted themselves to sharing his journey and his work. It may be noted, in explaining the appropriateness of this panel, that St. Boniface was born at Crediton in the year 689. His secular name was Winfred. He received his education at the Conventional Church of Exeter, the site of which is now occupied by the choir of the Cathedral. St, Boniface set forth for Germany in the year 718, and, after a period of thirty-seven years of successful missionary labour, he was slain in the year 755 (at the age of 75), by the heathen, who were angry at his success in

turning their countrymen from the worship of idols. During his life he became Archbishop of Mayence. A brief history of both St. Alban and St. Boniface is contained in an ancient volume, drawn up by Bishop Grandisson, in the fourteenth century, used at that time in the services of the Exeter Cathedral. In the centre panel, the body of Bishop Patteson is represented as being placed in the canoe by three islanders, and wrapped in a mat of palm fibres. It is in the act of being lowered into the canoe by the three men, who are attired in the costume of the island, and carrying their war implements. The British ship in which Bishop Patteson had sailed to the island is represented in the left hand corner of the panel, and there are specimens of vegetable products of the island in the back-ground. The face of Bishop Patteson has been sculptured from the latest photogram of him taken. Across the chest of the murdered prelate is carved a palm leaf, with its five nuts, signifying, it is supposed, that his death was the vengeance for five of the natives. An account of the death of Bishop Patteson will be found in the second volume of his life, by Miss Yonge, pages 569 and 570.

The pulpit also contains, in the niches between the panels, carved figures of St. Paul, St. John the Baptist, and St. Stephen. St. Paul is represented standing, with the sword, the instrument of his martyrdom. St. John the Baptist is clothed with camel's hair, and with the camel's head at his feet, after the conventional fashion. The two or three stones on the figure of Stephen indicate the manner of his martyrdom. Thus there are represented:—The first martyr of the Church, St. Stephen; St. John the Baptist martyred by Herod; St. Paul martyred at Rome, together with

the first British martyr, the great Apostle of Germany, and the death of Bishop Patteson.

Running round the base of the pulpit is a carved inscription—"The noble army of martyrs praise Thee;" beautiful foliage is carved all round the lower part of the base. The following inscription appears on a small plain panel at the side of the pulpit:—"This pulpit is placed here in memory of John Coleridge Patteson, D.D., Missionary Bishop, ordained in this Cathedral, deacon, September 25, 1853; priest, September 24, 1854; consecrated bishop on the feast of St. Matthias, 1861; killed September 20, 1871, together with two fellow-workers for our Lord, at Nukapu in the South Pacific Ocean, whilst doing his duty, for which he gave up himself and all that he had."*

S. Mary Magdalen's Chapel.

In the ambulatory, on the north side, St. Mary Magdalen's Chapel has had its fine arcading renewed and the eastern portion of the floor relaid with encaustic tiles. This part forms a raised dais, the steps of which are of polished Ashburton marble and extend the whole breadth of the chapel.

In this chapel formerly stood the altar, called also "of St. John the Evangelist." The first mention of this chapel is found in the "Fabric rolls" of 1284. Here is the splendid alabaster effigy of Bp. Stafford, with its beautifully elaborate canopy, which is well deserving attention. The tomb is richly decorated with shields commemorative of alliances with the family of that nobleman.

East window.

The east window of this chapel has five lights, richly ornamented with ancient stained glass. "In the centre is Bishop Stafford on bended knee, with hands raised in prayer, and a label with the inscrip-

* *Exeter Gazette*, October 17, 1877.

tion, 'Sancta Maria Magdalena intercede pro me!" The armorial bearings are: First, Bp. Grandisson; second, Courtenay; third, Bp. Stafford; and fourth, Charlton of Powis.

North window

The north window of this chapel has six lights, and appears to indicate in its style the transition from Early English to Decorated Gothic.

The beautiful ancient piscina on the left side in the eastern wall has been restored. The bosses of the vaulting are more ancient and considerably less in size than those in St. Gabriel's Chapel.

St Gabriel's Chapel.

St. Gabriel's Chapel, on the southern side of the ambulatory, has also been restored in the same way, and the altar-dais laid with ornamental tiles, and approached by a marble step.

Vaulting.

The vaulting in this and St. Mary Magdalen's Chapel, which open from the retro-choir, have been painted with gold stars and silver half moons, on a ground of blue, after the original design, a fragment of which was traceable. The new east window in this chapel is a memorial of the late Archdeacon of Exeter. No one had laboured more earnestly for the restoration of the Cathedral than Archdeacon Freeman, to whose research during the first period of the operations we are indebted for much certain knowledge concerning the original builders (and from whom the compiler of these pages received many personal expressions of his genial kindness and courtesy, especially in matters concerning the work of the restoration of the Cathedral). He had arranged the subjects for the window (all relating to the appearance of angels) which has now been erected to his own memory. This window is elaborately and artistically worked out in rich designs. The traceries

East window. Memorial to late Archdeacon Freeman.

St. Gabriel's Chapel.

are filled with the monograms of the four Evangelists and with figures of angels. There are five lights, on which are represented—

1. The appearance of the angel to Zacharias. In the angel's hand is a scroll with the words—

"Ne timeas Zacharia,"

and under the figure the words—

"Zacharia - exaudita
Est - deprecatio - tua."

2. The Archangel Michael and the dragon. Underneath are the words—

"Michael - et - Angeli - eius
Praeliabantur - cum - dracone."

3. The Annunciation of the Virgin. A scroll in the hands of the angel has the words—

"Ave Maria,"

and under the figure the words—

"Angelus - Gabriel - dixit - Dominus
Tecum - benedicta - tu - in - mulieribus."

4. The Maries at the tomb. Under the figures are the words—

"Surrexit - non - est - hic - ecce
locus - ubi - posuerunt - eum."

5. St. John at Patmos. Under the figure are the words—

"Angelus - habens - thuribulum - ut - daret
De - orationibus - sanctorum - super - Altare."

There is another window in this chapel, which has been fitted with the glass taken out of the east window and re-arranged in pattern. In the south-eastern wall of this chapel is a handsome Early English piscina and credence table.

Bishop Bronescombe, in his *Register*, p. 97, expressly states, that for the most part this (St. Gabriel's Chapel) had been rebuilt, and that he had chosen it

for his place of interment, "fere de novo constructa juxta capellam beatae Mariae ex parte australi, ubi locum elegimus sepulturæ."

St. Saviour's Chapel or Chantry at the south end of the ambulatory adjoining St. Gabriel's Chapel was restored some years ago by Corpus Christi College, Oxford. This chapel was founded by Bishop Oldham, and intended to be the repository of his remains after his death, as is seen in a deed belonging to the priest-vicars, bearing date December 30, 1513. The chapel is redundant with rich sculptured decorations in the walls and vaulting, statues, heraldic devices, &c. The statues in the niches of the façade, and the whole of the altar-screen, which represented the Annunciation, the Adoration of the Magi, and the Crucifixion, have been cut down and demolished, the effigy of the bishop beneath an arch has not shared the same fate, but its original colouring and gilding were renewed in 1865. He is splendidly attired in his pontificalia, his hands joined in prayer. In addition to the family arms of the bishop are also the arms of King Athelstan and Edward the Confessor, and of England and France. The pavement of this chapel has been relaid with encaustic tiles.

ST. SAVIOUR'S CHAPEL, or Oldham's Chantry.

Facing St. Saviour's Chapel, on the south end of the ambulatory, is St. George's Chapel, sometimes called the Speke Chapel or Chantry. Under the north window is the effigy of Sir John Speke, Knight, a representative of one of the oldest families in Devonshire. This chapel has had a fine five-light window placed in it as a memorial of the late Archdeacon Bartholomew. The subjects represented illustrate the words, "Come unto Me all ye that labour and are

ST. GEORGE'S CHAPEL or Speke's Chantry.

Memorial window to Archdeacon Bartholomew

heavy laden, and I will give you rest." The figure of the Saviour occupies the centre light, and the other four represent instances of His consoling power; among them one of "dark skin," responding to the gracious invitation. At the bottom of the window is this inscription:—"In memory of John Bartholomew, Archdeacon of Barnstaple and Canon of this Cathedral, who died September 24, 1865, aged 75; and of Eliza his wife, who died November 16, 1836, aged 54, and was buried in this chapel." At the east end of this chapel the remains of a window and altar-piece similar to that in St. Saviour's have been found. St. George's Chapel was even more luxuriant in profusion of ornament than St. Saviour's; but in 1657 its east window and decorated altar-piece were swept away to open a thoroughfare "into the great church, or St. Peter's in the East, partitioned from West Peter's by a brick wall erected, plastered and whitened on both sides by Walter Deeble, at the expense of £150." This was done in virtue of the act of the Mayor and Chamber, August 11, 1657; but after the wall was cleared away, upon the restoration of monarchy, the thoroughfare was continued till the recent restoration, when the east window was reinstated. The screen has also been restored, and the floor relaid with handsome encaustic tiles.

CHAPELS of St. Andrew & St. James

Much care has been bestowed in the restoration of the Chapel of St. Andrew, and the corresponding Chapel of St. James. The floors have been relaid with new tiles in exact imitation of the ancient paving which was discovered during the recent work. St. Andrew's Chapel, under the Exchequer room, contained two altars—St. Andrew's and St. Catherine's—the corbels of which still exist *in situ*. St. James's

Chapel had also two altars—St. James's and probably St. Thomas's. In each of these chapels, against the columns, are two piscinas with credences, one to each altar; these have been restored, and are well deserving of notice; those in St. James's Chapel are the most elegant. It may be mentioned that Pugin, in his *Examples of Gothic Architeccure*, has taken special notice of them. In the will of David Hopton, Archdeacon of Exeter, dated January 17, 1491, he leaves to this altar of St. Andrew a missal, a set of red vestments, a chalice, a pax of silver-gilt, two silver cruets, a great portiphorium to be chained there, and eight marks yearly for a chaplain during the space of three years to celebrate at that altar for his soul. It was the opinion of Dr. Oliver that these two chapels formed the transepts of Bishop Warelwast's cathedral. On the north wall of St. Andrew's Chapel is an ancient stone work sedilia of three bays, which Dr. Oliver thinks may have once served for the reredos of the choir until Bp. Stapeldon erected the present more graceful ones in their place. An ancient crypt of two bays has been opened up immediately underneath St. James's Chapel, twenty feet by eighteen feet; it has a boldly groined roof, and there are traces of a staircase which formerly led to the chapel above. It has been conjectured, from ancient records, that Leofric, the first bishop, was interred in this crypt; but search was made by order of the Chapter on April 30, 1847, and also during the recent restoration, yet without satisfactory result. In the south wall of St. James's Chapel is a handsomely canopied and pinnacled monument of a date evidently contemporary with the Cathedral.

Ancient crypt.

Passing along the south aisle from St. James's Chapel westward, an old doorway has been opened up, as an access to the new vestry which has been

New vestry in south aisle.

erected adjoining the above chapel during the restoration, and fitted up with oak presses and other conveniences for the use of the dignitaries of the Cathedral. In building this vestry, evidences were found of the existence of a former vestry and vestiges of two windows, which have been utilized for the present vestry.

St. Paul's Chapel.

In the north transeptal tower is the Chapel of St. Paul and Sylke's Chantry. These have been thoroughly cleansed and restored; the former has been fitted up as a vestry for the lay choral-vicars. "Many of the tiles in this chapel bear heraldic devices:—The arms of *Plantaganet*; *Poitou*; *Scotland*; *Clare*; and also the *Eagle* borne by the king of the Romans. All these, in the opinion of James Pulman, Esq., clarencieux, have reference to Richard, second son of King John, created by his brother, King Henry III, in 1225, Earl of Poitou and Cornwall, and elected in 1256 king of the Romans; as also to his son Edmund, who married Margaret de Clare, daughter of Richard, Earl of Gloucester. This Edmund flourished during the building of St. Paul's Chapel." *

Sylke's Chantry.

"William Sylke, to whose memory the chantry (beneath the clock) was founded, was a Doctor of Laws, and for many years a leading dignitary of the Cathedral, collated by Bishop Courtenay to a canonry here on November 20, 1479, and subsequently to a prebend in the church of the Holy Cross at Crediton; and on April 15, 1499, Bishop Redmayne bestowed on him the precentorship of Exeter, which he held till his death, nine years after," (1508.)†

* *See* Oliver, pp. 186, 187. † Ibid, 213.

In the south transeptal tower there was a corresponding chantry, called St. Michael's, of which there is a particular mention in the "Fabric roll" of 1397, which inclosed the tomb of Bishop John (who died on September 3, 1189), but nothing now remains but the tomb.

St. Michael's Chantry.

On the east side of the south tower is the chapel of St. John the Baptist, which has been restored and fitted up as a vestry for the priest-vicars of the Cathedral. In this chapel the three windows have been filled with stained glass in memory of the families of Heberden and Barnes. The north window has two lights; in the tracery is a shield bearing the arms of Barnes. On one light is represented the high priest Zacharias with a censor; and below, the angel appearing to Zacharias. On the other light is a figure representing Elizabeth; and below, represents the birth of St. John the Baptist. The east window is a very fine one with four lights; in the traceries are represented the "Agnus Dei," surrounded with the emblems of the four evangelists and the figures of two angels. The eight subjects represented illustrate the words (which are written underneath): "Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me" (the eight corporal works of mercy.) The south window has two lights; in the tracery is a shield bearing the arms of Heberden. One one-light is a figure representing the prophet Elijah, with a scroll, upon which is written the words: "For I only remain a prophet of the Lord;" below is represented St. John preaching; on the other light is represented a figure of St. John with a cross and "Agnus Dei"; below, the baptism of Christ.

St. John Baptist's Chapel.

Heberden and Barnes' memorial windows.

The chapels of St. Paul's and St. John the Baptist were probably erected by Bishop Peter Quivil.

THE CLOCK. The clock over the chantry of William Sylke merits particular attention both from its remote age and from the peculiarity of its mechanism. It was constructed on the now exploded principle of astronomy which regarded the earth as the centre of the universe, and it shows the hour of the day and the age of the moon. On the face or dial, which is about seven feet in diameter, are two circles: one marked from I to 30 for the moon's age; the other figured from I to XII, twice over, for the hours. In the centre is fixed a semi-globe, representing the earth, round which a smaller ball, the moon, painted half white and half black, revolves monthly, and by turning upon its axis shows the varying phases of the luminary which it represents. Between the two circles is a third ball, representing the sun, with a fleur-de-lis, which points to the hours as it daily revolves round the earth. Some additional works were added in the year 1760 to show the minutes, which are painted in a circle over the ancient dial. This machine is wound up daily; the hours are struck upon the great bell.

This clock has been generally regarded as the gift of Bishop Courtenay; but this is doubtful. The rude, though strong, workmanship of the present clock, its general design, and the appearance of antiquity which it possesses, seem more particularly to belong to the reign of Edward II than with the more advanced period of Courtenay's time.*

There is a reference to a clock in the "Fabric rolls" 1376-1377; another seems to have replaced it in 1424, when John Budde was paid the large sum

* Britton, 115, 116, 117.

of £3 13s. 4d. for painting it. The motto now upon it is—

"PEREUNT ET IMPUTANTUR."

[They (the hours) pass, and are placed to our account.]

Of the ornament which formerly ran along the upper ledge only fragments remain.

BISHOP BRANTYNGHAM'S CHANTRY.

"Nearly facing the north porch was formerly the chantry of Bishop Brantyngham, which he endowed with the rectory of Morthoe, with the consent of the crown, on July 8, 1379. Izacke laments 'the embezzlement of his brass effigy in this sacrilegious age.' This chantry, which has long since disappeared, Oliver believes was dedicated to St. Anne, for whom the founder had a special veneration. From the publication of the bull of Pope Urban VI, dated July 21, 1381, in her honour, the devotion of the faithful to her memory greatly increased in this diocese."* (Brantyngham's *Register*, i, fo. 108).

St. Edmund's Chapel.

St. Edmund's Chapel, now used as the Consistory court, in the north-west bay of the nave has been thoroughly restored, and the old pavement reproduced in tiles made from the pattern afforded by the remains which were discovered under the wooden floor, and the doorway of the oak-screen from the nave has been restored to its original position. It was long suspected that there was a crypt beneath, but after careful search no trace has been found. Under the east window of this chapel are still to be seen the remains of an old altar slab, on the right side of which is an ancient piscina and credence table above. Contiguous to this chapel there was formerly a chapel called St. Mary, or the Charnel Chapel. It is stated by Oliver (217) that the treasurer, John Ryse,

* *See* Oliver, 215, 216.

on March 18, 1522, founded a mass of the Holy Ghost to be daily celebrated for his prosperity during his life, and of a requiem after his death, which took place in May, 1531. Before the end of the sixteenth century St. Mary's Chapel had disappeared altogether.

St. Radegunde's Chapel

The Chapel, or Chantry, of St. Radegunde, on the south side of the great western door, has not, to the present, shared in the general restoration of the Cathedral. Perhaps the earliest mention of this chapel is found in a deed in the possession of the Chapter—'St Radegunde's within St. Peter's cemetery'—wherein it occurs twice, bearing date A.D. 1220, in the mayoralty of William Turbest, and attested by the then Bishop of Exeter, Simon de Apulia.

Bishop Grandisson, the great benefactor of the Cathedral, prepared this chapel of St. Radegunde twenty years before his death, which occurred on July 15, 1369, where, according to his directions, he was buried. This prelate's tomb, according to Hooker in his *History*, 1599, for the use of the Corporation of Exeter, "was of *late* pulled up, and the ashes scattered abroad, and the bones bestowed no man knoweth where." And Westcote, in his *Survey of Devon*, completed in 1630, observes that "he was taken up shrouded in lead, not long since; the lead melted, and the chapel defaced—an unworthy deed; and it is to me a marvel that they escaped unpunished. In regard the very heathen had laws against violating or defacing of monuments or sepulchres."*

There are still the remains of a sculptured reredos on the south side of this chapel, which has been much mutilated and defaced. On the western wall, at the springing of the arch over the the window, are sculp-

* Westcote, edition 1845, p. 167.

tured corbels representing on one side a lion and the other a lamb.

It was believed that on the opposite side of the western doorway there existed another chapel to correspond with St. Radegunde's, and in piercing the masonry there appeared no evidence of a chapel; but an important discovery was made, which clearly proved that the existing western screen was added to the structure some years after the completion of the western end of the Cathedral, as the original front, with mouldings and buttresses, is still in existence against which the subsequent existing screen was built.

HOLY GHOST CHAPEL.

Between the south tower and the Chapter house is the little chapel of the Holy Ghost. There is no certainty as to the date of this chapel; some previous testimony has been handed down by Hooker that it may be a relic of Leofric's church. It appears on a seal of the Chapter, and most likely dates from the same period as the Chapter house, which was built by Bishop Bruere, 1224-1244. Mention is made in the *Tourists' Manuscript* in August 1635: "this chapel was artificially covered with joyner's work." In 1658 this wainscot was ordered to be taken down and made use of when the Cathedral was divided. At present it has a plain semi-circular arched roof, and is used as a vestry for the choristers.

CHAPTER HOUSE.

The Chapter house, which is contiguous to the chapel of the Holy Ghost, opens out into what is still called the cloisters, has not undergone any restoration. The lower part, as far as the sills of the windows, is surrounded with an arcading of Early English, which from its style and character was doubtless erected

during the reign of Henry III in the episcopate of Bruere or Blondy. The upper portion from the arcade, with its perpendicular niches, was the work of Bishop Lacy (1420-1455.) The beautiful panelled wood ceiling, which is richly painted and gilded, and bears the arms of Bishop Bothe (as also those of his predecessor), was doubtless completed by him (1465-1478.) The eastern window is probably the work of Bishop Neville (1458-1465.) The upper part of the building was in a ruinous condition previous to Bishop Lacy's accession, as it appears from entries in the Fabric rolls of 1412-13 and 1418-19. "In this Chapter house it was not unusual for bishops to initiate clerks by the tonsure." *

Library.

It is now used as the Chapter library, and contains upwards of 8000 volumes and many very ancient and valuable MSS. Amongst them the Exeter Domesday Book and the original Foundation Charter of Edward the Confessor, which was only discovered amongst other documents in the year 1870. A full descripton of it may be found in Freeman's *Exeter Cathedral*, p. 65, and note 86. The proportion of the Chapter house is seventy-five feet long including the vestibule, thirty feet wide, and nearly forty feet in height.

Dimensions.

Roofs.

In taking a general survey of those parts of the interior which are not seen by the visitor, the work of the recent restoration has been carried out with equal care and efficiency as the rest, and every means used for strengthening the weak parts and ensuring the general stability of the whole. It had long been observed that the immense ribbed frame work of solid oak which forms the roof had fallen very considerably out of the perpendicular, occasioned by the cutting

* Oliver, 246.

off the tie beams over the vaulting; this has been securely strengthened with iron girders and struts.

In the event of fire, a new and special provision has been made for such a contingency, in the erection of two large reservoirs for water (supplied from the draining of the roofs of the towers) over the vaulting by the north and south towers, with a good supply of buckets and other necessary appliances. Provision against fire.

With the view of strengthening the walls of the south tower, in which was observed a fracture, it was deemed advisable to fill up with solid masonry the staircase leading from the transept below to the belfry.

History of the Bells.

"It may be gathered from the Fabric rolls, examined by Dr. Oliver and the Rev. H. T. Ellacombe, from 1285 to 1439, that there were at that early period ten bells. Such an unusual number can only be accounted for by supposing that some of them were provided for certain services, and were hung within the choir or nave, as it appears by Rocca, in his *Treatise on Bells* (1612), and Carlo Borromeo, that seven was the number allowed to a cathedral tower.

"Bishop Leofric, 1050, found seven bells in the Cathedral. He is recorded to have added six others, and a dozen smaller ones, probably for chimes.—Dugdale's *Monasticon Anglicanum*, vol. ii, p. 527.*

"Of the bells enumerated on the Fabric rolls, 1286-1453, only two are at present known by the same name, viz., *Grandisson*, which is the tenor of the ring of ten, and *Great Peter*; but that Peter must have been different from the present one, which was the gift of Bishop Courtenay in 1484.

"There is a tradition at Llandaff that our 'Peter'

* *Cathedral Bells of Exon*, Rev. H. T. Ellacombe, p. 1, and foot note.

bell was taken from that city in exchange for five bells brought from Exeter in Bishop Courtenay's time; and certain it is that the tower of Llandaff was built 1484, the date of the gift of this bell." †

GREAT PETER BELL in St. Paul's or north tower.

"On certain occasions 'Great Peter' used to be rung, and it appears by entries in the Acts of Chapter, March 11, 1611, that it was crazed when rung on November 5, 1610 (most likely in commemorating of the Gunpowder Plot), and in the Acts of March 21, 1611, it was decreed that it 'should be new cast at the charge of the church,' which was not carried into effect till 1676, when it was cast by Thomas Perdue."

"At present there are no wheels attached to this bell, and the curfew and other tollings are pulsed by means of a heavy hammer striking on the outside, and in this way it is tolled every morning for Mattins fifteen minutes, and then doubled ten minutes; after which the ringer walks away to the south tower and rings out the treble of the ten for five minutes till Peter strikes the hour. The curfew is tolled every evening after the clock strikes eight; the number of blows is regulated by the number of the days in the month, and a pause after eight blows are struck."

Eleven bells in St. Peter's or south tower.

In the south or St. Peter's tower are eleven bells, ten of which are rung in peal.

"Bishop Oldham, in his Statutes 1511, directs how the annuelarii (or chantry priests) were to sound a certain number of times with one bell, then a full tolling of all the bells at the canonical hours, after the accustomed manner, at the close of which the service was to begin.

"Every person living within the sound of these glorious bells knows that at the hours of service each

† Ibid, p. 2, &c.

bell is first sounded a few times, and then the whole are sounded or chimed in succession; may it not, therefore, be fairly presumed that this has sprung from ancient usage?

"Looking at the various dates of the several bells which compose this noble ring (surpassed by none in the kingdom, either in weight of metal or richness of tone), it is a matter of surprise that they harmonize so perfectly together. And so scientifically has the whole ring been constructed, that, besides the ring of ten in B flat, of eight in B flat, of six in B flat, and six in F, which it contains, it is capable of producing (by the introduction of A flat) three other rings, viz.: one of six in E flat, one of eight in C minor, and one of six in C minor.

"Risdon, in his *Survey of Devon*, which is said to have been written before 1640, says, 'There be eight bells serving for daily use, which were escheated in the sixth year Edward VI.'

"Judging from appearances, nothing has been thoroughly done to them from that time to the present, excepting trifling mendings as occasion might require, and therefore it is not to be wondered at that they are not in that excellent order which is so necessary for ringing, properly so called, that is half-pull changes, indeed the tenors are too heavy for such use.

"For the other services than those already specified, the following is the use: the sixth bell is struck four blows a minute five minutes, and after that it is struck quickly for one minute, then the seventh, eighth, ninth, and tenth, each in succession one minute; after which the whole ten are pulled in succession or chimed five minutes till Peter strikes the hour, which seems to be in accordance with the extract from Bishop Oldham's Statutes."

# The Legends on the Cathedral Bells.

| No. | *In the South Tower.* | Name. | Diam. Inches. | Thickness of Sound Bow. Inches. | Note. | Reputed Weight. cwt. | qrs. | lbs. |
|---|---|---|---|---|---|---|---|---|
| 1 | W. ♙ E. RECAST, 1729 .. .. .. .. | .. .. | 33½ | 2¼ | D | 8 | 3 | 20 |
| 2 | (2) Anno Do. 1616 ▽ I.B. .. .. .. .. | .. .. | 36 | 2¾ | C | 9 | 3 | 21 |
| 3 | IOHN o PENNINGTON o OF o EXON o NEW o CAST o ME o ANNO o DOMINI o 1658 .. .. .. .. (Coins stamped in as stops.) | .. .. | 37½ | 2¾ | B flat. | 10 | 1 | 12 |
| 4 | THO. ⁝ PERDVE ⁝ ME ⁝ FECIT ⁝ ANNO ⁝ DOMINI ⁝ 1676 ⁝ EX ⁝ IMPENSIS ⁝ DECANI ⁝ ET ⁝ CAPITVLI ⁝ EXON ⁝ | .. .. | 40½ | 3 | A | 12 | 2 | 0 |
| 4 | RENOVAT : EX : IMPENSIS : DECANI : ET : CAPITOLI : EXON : THO. : PENNINGTON : NEW : CAST : ME : ANNO : DOMINI : 1630 .. .. .. .. (A frieze of fleur-de-lis.) Not used with the TEN. | Pongamouth | 41 | 3 | A flat. | 11 | 18 | 0 |
| 5 | W. ♙ E. RECAST, 1729. . .. .. .. | Fox | 46 | 3½ | G | 15 | 0 | 20 |
| 6 | RENOVAT : EX : IMPENSIS : DECANI : ET : CAPITOLI : EXON : ANNO : DOMINI : 1693 : T. P. .. .. (Frieze of fleur-de-lis.) | Doom Bell | 49 | 3½ | F | 20 | 3 | 26 |
| 7 | EX : DONO : IOHANNIS : COBTHORNI : QUONDAM : DECANI : EXON : TH. : PVRDVE : FECIT : RENOVAT : EX : IMPENSIS : DECANI : ET : CAPITVLI : EXON : ANNO : DOMINI . 1676 .. .. .. .. (Star stops between all the words with mediæval borders of flowers.) | Cobthorne | 55 | 4⅛ | E flat. | 30 | 1 | 12 |

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 8 | WILLIAM EVANS FECIT. RECAST 1729 .. .. .. | Old 9 o'clock. | 59 | 4¼ | D | 38 | 1 | 16 |
| 9 | EX : DONO : EDMVNDI : STAFFORD : EPISCOPI : EXON : PER : THO. : PERDVE : RENOVET : EX : IMPENSIS : DECANI : ET : CAPITVLI : EXON : ANNO : DOM : 1676<br>(Star stops ; mediæval border above and below). | Stafford. | 64½ | 4¼ | C | 40 | 3 | 14 |
| 10 | EX DONO JOHANNIS GRANDISON o EPISCOPI EXON. GULIEL EVANS FECIT 1729. .. .. ..<br>(A medallion of Laud). | Grandison. | 71½ | 4⅞ | B flat. | 67 | 1 | 18 |

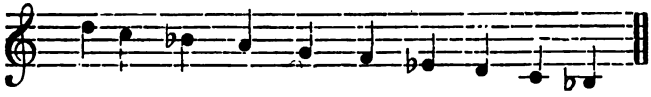
The bells are not in good order ; the bell-chamber is very clean and very conveniently furnished with ladders. The bells are hung so high that you may safely walk under them, and all swing one way. The 2nd, 4th, and 9th are maiden bells ; all the others are more or less chipped inside ; the 1st, 4th, and 7th have no cannons.

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| | *In the North Tower.*<br>EX o DONO o PETRI o COVRTENAY o EPISCOPI o EXON : ANNO DOM. : 1484 o PLEBS : PATRIÆ : PLAVDIT : DUM : PETRVM : PLE o RENOVAT : EX : IMPENSIS : DECANI : ET : CAPITVLI : EXON : ANNO : DOMINI : 1676 o PER : THO. : PVRDVE o .. .. ..<br>(The Clock Bell).<br>Mediæval frieze above and below. PLE is the end, intended for PLENIUS AUDIT. Coins are impressed between many words. | Great Peter | 76 | 5 | A | 125 | 0 | 0 |

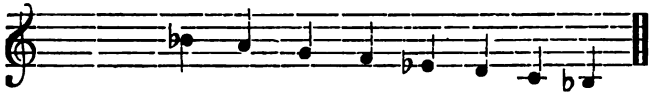
*The capabilities of the Bells of the Cathedral of S. Peter, Exeter.*

FIVE MAJOR.

Ten



Eight



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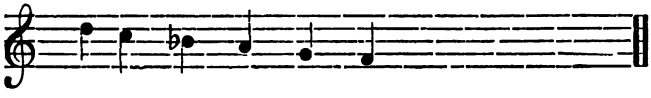

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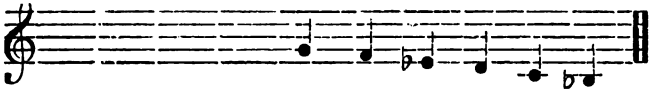

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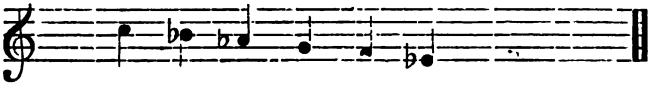
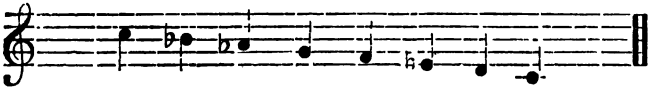
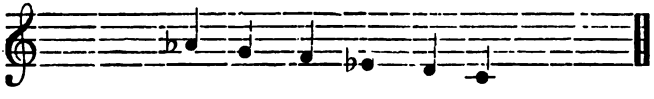


TWO MINOR.

Eight



Six



In lieu of the old plan for chiming the bells for the daily services, a most ingenious method has been adopted, invented by the Rev. H. T. Ellacombe, Rector of Clyst St. George, Devon, and modified and improved by Mr. E. L. Luscombe the contractor. CHIMING APPARATUS

"It is available for any number of bells, and brings all the bells under control to any point in the church, where they may be chimed with perfect ease by one man or boy. Being independent of the belfry, it interferes in no way with the ringers when the peal is to be rung. The chiming gear being distinct from the clappers, it does away with the practice, which is so common but so destructive, of "clocking" the bells, or tying ropes to the clappers, by which numbers of fine bells have been cracked."

The ropes are each attached to one end of an iron crank or lever, which is fixed on a frame beneath the bell; with a ball of iron fixed upon the inside end of the crank, which is so poised and adjusted that when the rope at the other end, which runs through a pulley of brass, is pulled from below the ball strikes the bell upon the same plane as the clapper, and immediately by its own weight falls back to its place, and leaving the bell perfectly free. Each rope is carried through carefully adjusted brass pullies to the south-eastern corner of the belfry through the vaulting to the transept beneath, and the extremities are fixed in a wooden case with a pair of doors, occupying a space of about three feet square, and here the bells are chimed by a single individual.

N.B.—The foregoing Notes on the Bells are abridged from "The Bells of the Cathedral Church of St. Peter, Exon, by the Rev. Henry Thomas Ellacombe, M.A., F.S.A."

Perfect symmetry.

The Cathedral of Exeter is without a doubt one of the most unique and perfect specimens of symmetrical architecture in existence; each part finding its response in dual beauty throughout. The eye at once realises the truth of this in the enjoyment and perfect repose it experiences as it glances eastward from the western door of the nave, down the grand vista of thirty clustered Purbeck columns, each of which is composed of sixteen minor elegant fluted shafts, rising from the ground in slender proportions, in colour of bluish grey, supporting and throwing their fourteen elegant arches on either side from pillar to pillar; and rising above these again the triforium arcade and clerestory windows, with their rich and varied tracery; and higher still the arches which span the roof in the most perfect harmony, the groining of which forms a rich canopied arcade, broken again into facets, finding their centres in the finely sculptured bosses along the line overhead, the traceried windows each answering to each from west to east; aisles, chapels, screens, and tombs, all blending in one perfect and beautiful unity.

The work of the restoration was accomplished under the superintendence of the late Sir G. Gilbert Scott, R.A.

| | |
|---|---|
| Clerks of the Works | Mr. H. R. Snellgrove<br>Mr. E. G. S. Luscombe |
| The "Reredos"<br>Altar Table<br>Choir Stalls<br>Litany Desk<br>Fittings in Lady Chapel<br>Also the whole of the carved and sculptured work in the Cathedral | Messrs. Farmer and Brindley, Westminster |
| Metal Grills and Gates, and brass Choir Desks | Mr. Leaver, Maidenhead |
| Altar Rails, Candelabras and Lights in Choir | Messrs. R. Peard & Co. Wych St., London |
| Metal Furniture to Doors | Mr. Stone, Southwark London |
| Stained Glass Windows | Messrs. Clayton and Bell, London |
| Encaustic Tiles (throughout) | Mr. W. Godwin, Hereford |
| The Organ and new Pipes, &c. | Mr. Speechley, Camden Town, London |
| The General Restoration Work<br>The Pulpits<br>Marble Pavements<br>Stone Screens<br>Organ Gallery<br>Bishop's Throne<br>Nave Stalls and Organ Case, &c. | Mr. E. L. Luscombe, Exeter |

The total cost of the restoration has amounted to nearly £50,000.

## List of Special Gifts in the Restoration of Exeter Cathedral.

| *Gifts.* | *Donors.* |
|---|---|
| The Reredos | Chancellor Harington and Dr. Blackall |
| Altar Table<br>Altar Rails | Chancellor Harington |
| Embroidered Coverings to Altar Stools, &c. | Mrs. Boyd |
| Bishop's Chair (in Sacrarium) | Chancellor Harington |
| Silk Hangings to Sedilia - | Sir G. Gilbert Scott |
| Carved oak Credence Table | E. L. Luscombe, Chapter Surveyor |
| Pulpit in Choir | Edwin Force, Esq, Chapter Clerk |
| Litany Desk - - | Chancellor Harington |
| Richly embroidered and jewelled crimson velvet Altar Cloth (specially designed by Sir G. G Scott) | Anonymous, through the late Archdeacon Freeman |
| The whole of the Furniture of the Lady Chapel, viz.: Altar Table and velvet cloth and kneeling Stools<br>Reading Desks<br>Lecturn<br>2 Candelabra<br>2 branched side Lights<br>2 Canon's Faldstools<br>Litany Desk<br>Carved oak Benches for the Congregation | The Rt. Honble. Lady Rolle |

| | |
|---|---|
| Carved oak Stalls for Clergy and Choir<br>Carved oak Lecturn (in the Nave) | Chancellor Harington |
| East Window of stained glass (memorial) Lady Chapel | Chancellor Harington |
| Stained glass Coleridge Memorial Window in South Transept | Friends of the Rt. Honble. Lord Coleridge |
| Stained glass Courtenay Memorial Window over south door of Nave | Rt. Honble. Earl of Devon |
| Stained glass Bartholomew Memorial Window, Speke Chapel | The Family of the late Archdeacon Bartholomew |
| The four side Windows in the Lady Chapel in memory of Bishop Phillpotts | By subscription |
| Two stained glass windows in St. Gabriel's Chapel, in memory of the late Archdeacon Freeman | By subscription |
| Pulpit in Nave in memory of the late Bishop Patteson | By subscription |

## BISHOPS OF EXETER.

| | *Bishops.* | A.D. | *Kings.* |
|---|---|---|---|
| 1 | Leofric - - | 1050-1072 | Edward Confessor William I. |
| 2 | Osbern or Osbert - | 1072-1103 | William I. William II. Henry I. |
| 3 | William Warelwast - | 1107-1136 | Henry I. Stephen. |
| 4 | Robert Chichester - | 1138-1155 | Stephen Henry II. |
| 5 | Robert Warelwast - | 1155-1160 | Henry II. |
| 6 | Bartholomew - | 1161-1184 | Henry II. |
| 7 | John the Chanter - | 1186-1191 | Henry II. Richard I. |
| 8 | Henry Marshall - | 1194-1206 | Richard I. John |
| 9 | Simon de Apuliâ - | 1214-1223 | John Henry III. |
| 10 | William Bruere or Brewere | 1224-1244 | Henry III. |
| 11 | Richard Blondy - | 1245-1257 | Henry III. |
| 12 | Walter Bronescombe - | 1257-1280 | Henry III. Edward I. |
| 13 | Peter Quivil - | 1280-1291 | Edward I. |
| 14 | Thomas de Bitton - | 1292-1307 | Edward I. Edward II. |
| 15 | Walter de Stapeldon - | 1308-1326 | Edward II. |
| 16 | James Berkely - | 1326-1327 | Edward III. |
| 17 | John de Grandisson - | 1327-1369 | Edward III. |
| 18 | Thos. de Brantyngham | 1370-1394 | Edward III. Richard II. |
| 19 | Edmund Stafford - | 1395-1419 | Richard II. Henry IV. Henry V. |
| 20 | John Ketterick - | 1419 | Henry V. |
| 21 | Edmund Lacy - | 1420-1455 | Henry V. Henry VI. |
| 22 | George Nevylle - | 1458-1465 | Henry VI. Edward IV. |
| 23 | John Bothe - | 1465-1478 | Edward IV. |

| | *Bishops.* | A.D. | *Kings.* |
|---|---|---|---|
| 24 | Peter Courtenay - | 1478-1485 | Edward IV. Henry VII. |
| 25 | Richard Fox - | 1487-1491 | Henry VII. |
| 26 | Oliver King - | 1492-1495 | Henry VII. |
| 27 | Richard Redmayne - | 1496-1501 | Henry VII. |
| 28 | John Arundell - | 1502-1503 | Henry VII. |
| 29 | Hugh Oldham - | 1504-1519 | Henry VII. Henry VIII. |
| 30 | John Veysey - | 1519-1551 | Henry VIII. Edward VI |
| 31 | Myles Coverdale - | 1551-1555 | Edward VI. Mary I. |
| | John Veysey (restored) | 1553-1554 | Mary I. |
| 32 | James Tuberville - | 1555-1559 | Mary I. Elizabeth |
| 33 | William Alley - | 1560-1570 | Elizabeth |
| 34 | William Bradbridge - | 1570-1578 | Elizabeth |
| 35 | John Woolton - | 1579-1594 | Elizabeth |
| 36 | Gervase Babington - | 1594-1597 | Elizabeth |
| 37 | William Cotton | 1598-1621 | Elizabeth James I. |
| 38 | Valentine Cary - | 1621-1626 | James I. Charles I. |
| 39 | Joseph Hall - | 1627-1641 | Charles I. |
| 40 | Ralph Brownrigg - | 1642-1659 | Charles I. Protectorate |
| 41 | John Gauden - | 1660-1662 | Charles II. |
| 42 | Seth Ward - | 1662-1667 | Charles II. |
| 43 | Anthony Sparrow - | 1667-1676 | Charles II. |
| 44 | Thos. Lamplugh - | 1676-1688 | Charles II. James II. William III. |
| 45 | Sir John Trelawny - | 1688-1707 | William III. Anne |
| 46 | Offspring Blackall - | 1708-1716 | Anne. George I. |
| 47 | Launcelot Blackburne | 1717-1724 | George I. |
| 48 | Stephen Weston - | 1724-1742 | George I. George II. |
| 49 | Nicholas Clagget - | 1742-1746 | George II. |
| 50 | George Lavington - | 1747-1762 | George II. George III. |
| 51 | Frederick Keppel - | 1763-1777 | George III. |
| 52 | John Ross - | 1778-1792 | George III. |
| 53 | William Buller - | 1792-1796 | George III. |
| 54 | Henry Reginald Courtenay - | 1797-1803 | George III. |

| *Bishops.* | | A.D. | *Kings.* |
|---|---|---|---|
| 55 John Fisher | - | 1803-1807 | George III. |
| 56 George Pelham | - | 1807-1820 | George III. |
| 57 William Carey | - | 1820-1830 | George III. George IV. |
| 58 Christopher Bethell | - | 1830 | George IV. |
| 59 Henry Phillpotts | - | 1830-1869 | William IV. Victoria |
| 60 Frederick Temple | - | 1869 | Victoria |

EXETER CATHEDRAL. WEST FRONT.

## STATUES ON THE WESTERN SCREEN.

Mr. Davey, in his MS. history, &c. of this Cathedral, gives the following names to these statues, commencing on the left hand, at the north :—

| | | | |
|---|---|---|---|
| 1 | Samuel | 19 | St. John |
| 2 | Samson | 20 | St. James Major |
| 3 | Jephtha | 21 | St. Thomas |
| 4 | Gideon | 22 | St. James Minor |
| 5 | Barak | 23 | St. Simon |
| 6 | Deborah | 24 | St. Luke |
| 7 | Noah | 25 | St. Mark |
| 8 | St. Matthew | 26 | St. Augustin |
| 9 | St. John | 27 | King Ethelbert |
| 10 | St. Jude | 28 | St. Birinus |
| 11 | St. Bartholomew | 29 | St. Boniface |
| 12 | St. Matthias | 30 | King Kenigils |
| 13 | St. Philip | 31 | King Quichelm |
| 14 | St. Andrew | 32 | King Kenwalsh |
| 15 | St. Peter | 33 | King Kentwald |
| 16 | King Richard II. | 34 | King Ceadwallo |
| 17 | King Athelstane | 35 | King Ina |
| 18 | St. Paul | | |

The lower row he states to be :—

| | | | |
|---|---|---|---|
| 1 | King Canute | 8 | King Henry III. |
| 2 | King Edgar | 9 | Bishop |
| 3 | King Ethelred | 10 | Bishop |
| 4 | Justice | 11 | King Richard I. |
| 5 | Fortitude | 12 | King Henry II. |
| 6 | Discipline | 13 | King Stephen |
| 7 | King Edward II. | 14 | King Henry I. |

| | | | |
|---|---|---|---|
| 15 | King William I. | 23 | King Edward III. |
| 16 | Robert Duke of Normandy | 24 | King Edward (bust) the Black Prince |
| 17 | King William II. | 25 | Godfrey de Bouillon |
| 18 | Bishop | 26 | Stephen Count de Blois |
| 19 | Bishop | 27 | Guy de Lusignan |
| 20 | Bishop | 28 | King Ethelwold |
| 21 | King John | 29 | King Alfred |
| 22 | King Edward I. | 30 | King Edward the Elder |

Two other statues, in niches, on the flying buttresses, are said to denote King Athelstan and King Edward the Confessor, with shields of arms underneath; some of these statues are disposed on the returns of the buttresses. Though Mr. Davey, aided by the late Mr. Carter, has thus given names to all the statues, we apprehend that many are very questionable; indeed he admits that "some are dubious." *

* Britton, p. 111.

## PROPORTIONS OF CATHEDRAL.*

| | Feet. |
|---|---|
| Length of nave | 180 |
| „ choir | 132 |
| Breadth of transept | 32 |
| Length of Lady Chapel | 65 |
| Total length | 409 |
| Breadth of nave | 40 |
| „ choir | 34 |
| „ aisles | 20 |
| „ Lady Chapel | 35 |
| Length of transept | 140 |
| „ one aisle | 148 |
| „ other | 132 |
| Height of nave, choir and transept | 68 |
| „ aisles | 35 |
| „ Lady Chapel | 40 |
| „ towers | 145 |

* From Dugdale's *Monasticon Anglicanum*, vol. ii, p. 525.

RE-OPENING

OF THE

# CATHEDRAL CHURCH OF ST. PETER,

EXETER,

*October* 18*th and* 19*th,*

A.D. 1877.

## RE-OPENING OF THE CATHEDRAL CHURCH, &c.

Thursday and Friday, the 18th and 19th October 1877, were the days appointed for the re-opening of the Cathedral.

At the morning service of Thursday (which commenced at half-past ten) the Mayor and Corporation, in their civic robes, proceeded from the Guildhall to the Cathedral, where they were met at the western entrance by the Clergy, the Cathedral Dignitaries, and the seven Bishops.

The order of the procession was as follows :—

The Mayor (William Cuthbertson, Esq.)
The Mayor's Chaplain (Rev. Maurice Swabey, M.A.)
The Sheriff of Exeter (J. L. Thomas, Esq.)
Aldermen.
Councillors.
Magistrates.
Civic Officers.
The Treasurer of the Restoration Fund.
The Architect (Sir G. Gilbert Scott, R.A.)
Chapter Clerk (J. Battishill, Esq.)

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Choristers of the Cathedral.
Lay Vicars.
The Parochial Clergy (numbering nearly 400.)
The Priest Vicars.

Rev. E. T. Foweraker.
Rev. H. E. Reynolds.
Rev. J. C. Rowlatt.
Rev. W. David.

The Prebendaries, viz.:—

Rev. P. Hedgeland, M.A.
Rev. R. H. Barnes, M.A.
Rev. J. Percival, M.A.
Rev. R. B. Kinsman, M.A.
Rev. R. R. Wolfe, M.A.
Rev. W. H. Karslake, B.A.
Rev. A C. Thynne, M.A.
Rev. J C. Kempe, M.A.
Rev. C. F. Smith, M.A.
Rev. P. L. Dyke Acland, M.A.

The Rev. the Hon. H. H. Courtenay, M.A.

The Rev. Canon S. U. B Lee, M.A.
Archdeacon of Barnstaple (The Ven. Henry Woollcombe, M A.)
Archdeacon of Totnes (The Ven. Alfred Earle, M.A.)
Archdeacon of Exeter (The Ven. Henry Sanders, M.A.)
*Treasurer*—Rev. John M. Hawker, M.A.
*Chancellor*—Rev. Edward C. Harington, M.A.
*Precentor*—Rev. Frederick C. Cook, M.A.
*Dean*—The Very Rev. Archibald Boyd, D.D.

The Right Rev. Edward Harold Browne, D.D., Lord Bishop of Winchester.
The Right Rev. George Moberly, D.C.L., Lord Bishop of Salisbury.
The Right Rev. and Right Hon. Lord Arthur Harvey, D.D., Lord Bishop of Bath and Wells.
The Right Rev. John Fielder Mackarness, D.D., Lord Bishop of Oxford.
The Right Rev. William George Tozer, D.D., late Bishop of Zanzibar.
The Right Rev. Edward White Benson. D.D., Lord Bishop of Truro.
The Right Rev. Frederick Temple, D.D., Lord Bishop of Exeter.

## SERMON I.

*Preached by the* LORD BISHOP OF WINCHESTER, *at the Morning Service of Thursday, October* 18*th.*

"A man's life consisteth not in the abundance of the things which he possesseth."
*St. Luke* xii, 15.

"There is an inner and an outer life in man. The one closely related to the other, and yet not all the same. Is there any man never conscious of this? Sometimes indeed we feel it so, that when we watch our thoughts and actions, we seem to ourselves to be two men in one. The outer man we can almost separate from ourselves, feeling as if it belonged to us but as a character in a play, or a mask at a pantomime. And, still, for all this, the inner man gives its activity to the outer. It is the wizard in the box which draws the strings of the automaton. But in the inner man itself there is not absolute unity. Sometimes, perhaps, the strong man armed keepeth the city, and so all is at peace. A dead conscience, a paralysed will, slavery to passion and to self keep some people so bound, that there is no conflict within, and so no sense of duality. To this extent the sleep of evil should oppress but few of us in a Christian church, though but few have never passed through a stage in their history when there was not some insensibility, not some apathy, not some reign of sense, and forgetfulness of heaven. But mostly the Christian heart at least is sensible of conflict, sensible that within, in the inmost sanctuary, whither no stranger enters, there are two powers at work—a power great and good, and a power great but evil. Without such conflict there is, indeed, little life.

"So with most of us—so, in truth, with all of us—there is a twofold history, a history without and a history within; the events of one intertwined with those of the other, and the two making up the one complex history, the one complex life of our being. And our inmost, our religious life, is our true life. In its ups and its downs, in its conquests and its defeats, it has made us, and is ever making us what we are and what we shall be. Very often in childhood the germ is feeble, little noticed. Very often, when it has shown signs of healthy life, and puts forth buds of hope, there 'comes a frost, a killing frost,' or a storm of passion, or a load of worldliness, chilling, or scattering, or stifling it. Yet often again there is a reviving breath, some showers of sorrow, or some sunlight of love, quickening and restoring it. So it goes on, struggling through many changes, from simple childhood to hot youth and practical laborious manhood, till it reaches its old age; ever that into which its past history has moulded it, and the character so moulded passes on from the stream of historic life, till it is lost in the ocean of eternity.

"It has been often noted, till it has passed into a proverb, that nations have a life, like men. Every nation has had a continuous history, diversified by many changes, but maintaining more or less of unity to the end. Some have had short lives, some long, some feverish with excitement, others quiet and stagnant; but there has run a thread throughout which it requires but little skill to track. And, moreover, its duality is as true as its unity. A nation, like a man, has an inner and an outer life. They can be distinguished but they cannot be separated; and the one does and must affect, mould, guide the other. The outer life of a people is social, agricultural, commercial, military, political. Its inner life is its faith, let that faith be what it may. We may limit it here to Christian faith; but it is true of heathen faith too; far, infinitely inferior to Christian faith, but yet motive and, in the absence of what is higher, motive for good. The Romans, who subdued the world, said that it was not their

numbers, their wealth, nor their courage, but their religion which made them great. And so, with all the faults of their religion, it was. Whilst they kept the rude faith of their forefathers, and the manliness, truth, and honesty which it taught them, they rode forth only to conquer. When they lost it all in their imperial glory, they fell, never to rise.

"Probably in no part of modern Europe has this duality, and unity in duality, been so marked, and has exercised such a power, as in England. We know very little about the religion, very little about the history of England, till it became Christian. There are dim records of Druidism and of British princes, savage but sometimes noble, when first Rome discovered Britain. We know something of the Saxons, Angles, Jutes, Danes, and Norsemen, who harassed and invaded British shores; something of their military and civil, something of their religious customs and manners. But it can then hardly be called a history; they could hardly be called nations. It was when Britain became Christian that it had a national life. And when the Angles and Jutes had settled here and had driven off the British Christians, it was not till they had embraced the Christianity which they had persecuted that they were by it welded into a nation, with a national history—a national heart and a nation's life. Our Christianity indeed came before our nationality, and produced it. Since then it has lived within the nation and has been the nation's truest life.

"I must trace it, but rapidly and briefly. When the Saxons and Jutes and Angles first came among us, they came as separate little tribes, forming little, separate kingdoms with petty princes over them. They had driven the Church of God into the mountains of Wales. But it came to them again and penetrated into them. A feeble band of Bishops and priests landed in Kent and spoke of Jesus Christ, of His Cross and of His glory, and the little kingdom of Kent bowed before the Kingdom of God. And then another and another tribe accepted Christ as its King. In less than forty years from the founding of the bishopric of

Canterbury in Kent, the kingdom of Wessex, too, had its Bishop, and built its cathedrals at Winchester and Dorchester, and its bishopric reached from the borders of Kent and from the Thames in London to the Land's End in Cornwall and the bounds of the wide Atlantic, taking in the present dioceses of Winchester, Chichester, Salisbury, Bath and Wells, Exeter, Truro, and most of Rochester. And though the kingdoms of Kent, Wessex, and Mercia and Northumbria were all separate kingdoms, yet the churches and the Bishops and the dioceses all belonged to one kingdom, and its King was Christ ; and so, by its influence, and often its example, the many little kingdoms with their many little kings, which we call the Heptarchy, were at length compacted into one kingdom of England, and Egbert, King of the West Saxons, was crowned first King of England at his own royal city of Winchester, probably A.D. 827. Thus truly, the one Church of God compacted and created the one kingdom of England. It is more than a thousand years since Egbert converted the Heptarchy into a Monarchy. The Monarchy of England has gone through many changes since ; but it is still historically one, notwithstanding even the Conquest and the Revolution. It is more than 1,200 years since Augustine brought the Church of Christ back to the people which had rejected and destroyed it. That Church here has gone through many changes, too ; but it, like the Monarchy, is still historically one. That Church from the first has intertwined its life with the nation's life. Its life has been the nation's own inner life, as much as a man's heart and conscience is his inner life and his truest being. There were times when this was more apparent, times when it was more obscure. Probably in the earliest ages of England's Christianity, of England's nationality, the union and the influence were more apparent than at any time since. In early Saxon days and throughout Anglo-Saxon history there was a constant blending of the Church's with the nation's work. The King summoned his seventeen Bishops and his twenty or thirty earls to his parliament. The Bishop or his Archdeacon sat with the earl or earldoman, or with

the sheriff of the county, in the court of the shire. The counsels of the Church mingled freely with the counsels of the State ; the two streams flowed in one channel ; they were but one river, more or less clear, more or less turbid, as the Church stream flowed more freely into the nation's, or the world stream more pervaded the Church.

" I am not here to defend all that the Church has done in its 1,200 years of varied and troubled life in England. It came to us late in the sixth century, and even then its early purity may have been tarnished by the world's taint. It may at one time have gained excessive power ; it may not always have used that power meekly. It may have contracted error from the growth of ignorance and the influence of foreign prelates. But evil as is the corruption of what is good *(corruptio optimi pessima)*—evil, too, as it may have been for the Church, when statesmen, and lawyers, and Judges were chiefly recruited from the ranks of Churchmen— even so, in the times of deepest darkness, what light there was, what life there was in our own land and in every other land in Europe was Church light and Church life, and that which it kindled up in the souls of men, and which it spread around in the society of men. A nation may often treat its faith much as a man treats his conscience. In its best moods it listens to it, educates it (for conscience needs education), develops it, and so lives by it. In its worst moods it neglects it, stifles it, corrupts it, and sometimes casts it off for ever. A conscience is a most delicate instrument ; carefully tuned and strictly guarded it will always speak true. But it can be warped and strained and mismanaged till it only speaks false. Nine-tenths of the consciences in Christendom cannot be trusted because their masters have acted as their masters, not as their scholars and disciples. They have bent conscience to their wills, instead of bending their wills to conscience. The like dealing of nations with their faith has much to do with the Church history of the world. In one sense a nation is the master of its Church, whilst the Church is the teacher of the nation When a nation uses its

Church only to comfort it in its troubles, or to encourage it in its wilfulness, but will not listen when it warns against its sins, the Church is sure to be corrupted, as in the single soul the conscience is stilled.

"I have not time to trace the progress of corruption or the struggles against it in every age of our history. There has been no age in which errors on the one side or the other have not threatened the purity of the faith and the health of the Church. There has been no age in which noble spirits have not vigorously resisted the evil, though sometimes themselves not wholly untainted by it. Here and there, as we look back over the map of time, we see black spots, marking an age of deadness, or indifference, or error. Then, again, like volcanoes or hurricanes in geographic charts, we see periods of fierce convulsion, the result of former ignorance or apathy, clearing the atmosphere, but almost disintegrating society and followed for a time by evils even worse than those which they dispelled The sins of men have been ever countervailing the counsels of God. Yet still the stream flows on. From the first to the last the nation's life has been instinct with her Church's life; and again that life sustained and vivified by the life of Christ.

"To turn once more from a nation to a ruler, we may say, (may we not?) that the outer life is that we see, and the inner life is often unseen. Yet one who watches carefully can see tokens of inner life and of its workings in each one of his fellows. Sometimes not only tokens, but monuments. They are not those which men mostly mark. It is not a man's professional success, nor his mercantile prosperity, nor his public career, his wealth, or his failure, which tells the true tale. We must mostly look nearer home, see him in his village, or his street; in his house, in his family, in his closet. And yet there are sensible monuments too. Living monuments are often the truest. A pious household, children and servants trained to goodness and truth, neighbours blessed by the example and the atmosphere of a Christian life, rise up and call men blessed. Some too, the

wealthy and the powerful, can direct their wealth and power into channels which may bring down blessings to future ages. Bear with me if I instance in one, who has not long passed away, and whom many here have known. To the world he may have seemed a rich and prosperous man, sure to have the world's good word, because he had the world's wealth. He lived as became one who was wealthy—kind, genial, and hospitable. All this told nothing of his inner life. It was his outward history only. Yet there are other monuments, and he left them on all hands. Churches built, parishes endowed, schools for the young, homes for the poor, retirements for the disappointed marked his way, go where he would. More than one such he left us in this city. Those who knew him as I did, know well that these were truer tokens of his life within than terraced gardens, or timbered parks, or stately palaces. His life, indeed, consisted not in the abundance of the things which he possessed—I speak of William Gibbs; I might have said much the same of John Dinham.

"Now turn we to the nation. We are known abroad for our skill in arms and arts. Our armies have never ceased to conquer, our fleets have swept the seas, our merchants have been the traffickers of the world. Men have wondered after us for all this; but they have not loved us. These are but tokens of our outer being.

"If this were all, when nations must give account, as men must, we should be weighed in the balance and found wanting. Thank God—(let us not boast, but let us be thankful)—thank God, there are tokens, monuments, too, of an inner life amongst us. Slaves set free; prisons turned into reformatories; laws gradually made more merciful, many an old endowment, many a living fund by which the wants of body and soul are cared for and ministered to, schools, colleges, hospitals, almshouses, Missions (bear witness the pulpit from which I preach, memorial of a martyred missionary), all these come down from our forefathers, not neglected by their children. Most apparent are our churches. Through Christendom a nation's churches are tokens

and monuments of a nation's faith: and no nation has such churches as England. To speak once more of one lately taken away from us, known, too, and honoured by many of us. One who had visited churches throughout Europe, and knew more of the churches of England and of Europe than any man in this country, used to say that England had a greater number of noble parish churches than all the rest of Europe together. This surely speaks the faith of our fathers. This surely is a monument of the nation's life. Indeed their decay was once a witness against us: yet (may we not hope?) their restoration testifies that life is not extinct in us, that with all the struggles, changes, rises, and falls of our religious history, still the life of God is in the Church, and still the Church's life is in the land. I do not know if we can say all of our cathedrals, that Sir Stephen Glynne said of our village churches. Our village churches are, indeed, unrivalled; but our cathedral churches, too, will well bear comparison with the grandest in Europe. Considering, indeed, the small area of England, and until this century its small population, we may say that our cathedrals are proportionately nobler and more numerous than those of any single nation in the world. And a cathedral is a great historical monument of the piety, and the liberality, and the civilization, and the art-skill of a nation.

"And, brethren, you have one of the loveliest here. It may not have all the grandeur of size, of height and length, which belongs to Westminster and Lincoln, and Ely and Winchester, and York and Canterbury; but the chaste richness of its detail, its vaulted roof, its clustered columns, its mullioned windows, are, perhaps, unrivalled in Christendom. Every hour you gaze on it, it grows more beautiful beneath your gaze. Only those who have worshipped in it, week after week, and year after year (as some of you, and as once I with you, have done) can know how the sacred stillness of its aisles, the arched glories of its roof, the light of heaven streaming through its storied windows, and then the voice of praise echoing through its

arches, can aid the reverence and can warm the devotion of a soul seeking its Saviour and struggling upwards to its Father. Such buildings are indeed the utterance of a people's inner life; and they are its help, as they are its voice.

"Will you come with me for a moment in thought, and picture to yourselves a vastly different scene? Let us suppose a nation with none of these things. Let us imagine Exeter, if its grand minster and its twenty-five churches were all gone. Let us think of England with no one of its thirty cathedrals and its twice ten thousand parish churches, without a house of God, without a parsonage, without a parish priest. Let us suppose them never built and founded, or swept off with one fell swoop, as some would have them swept off now. Look on this picture and on that. What would in this latter case be a nation's history? What would be a nation's hope? Let us leave its wealth, its commerce, its politics, its wars, its crimes; and let us erase its Church. What, *then*, is the voice of its inner life? What the utterance of its inner heart? There might remain its fleets and its barracks, its markets, its prisons, and its bureaus. I do not think there would be its hospitals, perhaps not even its workhouses; they came of Christian faith and Christian charity. We have sorrow enough, we have sin enough, we have pride enough, we have hatred enough, God knows, now. What would there be if our churches had become theatres, or music-halls, or even schools of art, or science, or scholarship, and our cathedrals banqueting-rooms, and our parsonages stations of police? I cannot dwell upon the scene. I ask you to picture it to yourself. A nation it might be wealthy, warlike, powerful, proud, but with no restraint, with no fear, with no faith, with no hope, with nothing but iron-handed strength, grinding and ground down, till the very grindstones would leave no powder to tell men of their strife.

"Oh, brethren, we may be thankful to God, that for the many centuries of our national life, there has been an inner life, a life of faith beneath the rough surface of our island home, and that it

has spoken out, and that its voice is yet heard, unsilenced even by the storms that howl around us, storms of sin, storms of worldliness, storms of discord, political and religious.

"This day of festive joy is no time for gloomy forebodings. We have had for centuries, we have still, blessings in abundance. Well may we rejoice and give thanks for them. This Cathedral Church can tell a history of deep import, if we will listen to it. It tells of the Church of Christ brought here from early times, struggling onward, struggling upward, warmed by the light of heaven, and watered by its dews, yet at times chilled by the frost, or tempest-tost by the wind. Look at its grand old Norman towers, firmly set when all the world around was shaken and convulsed. Look at the marvellous skill with which increasing civilisation found a way to retain these magnificent monuments of a ruder age, and yet to burrow under and pierce through them, so that they should minister to the wants and sympathies of a taste more refined and graceful. If we could look back some four or five centuries, we might, perhaps, see this glorious house, built only for the worship of God in Christ, filled for a time with relics and ornaments, which served a worship of created beings, of the Blessed Virgin Mother of Christ, of the holy Apostles and martyrs of the Church. We look again, and all these are gone: the house is still the same, the same Church of God still lives and prays and praises in its aisles, but that which desecrated rather than decorated it has passed away. The simplicity of an earlier age is here again. We look once more, and we see a sadder scene. The stream turned 350 years ago; it swelled till it became a torrent. Wise reform changed into frantic revolution, till men broke down all the carved work with axes and hammers, and almost made the beautiful temple in which our fathers worshipped a desolation, a ruin. Long and slowly have we recovered from that time of rebuke. Faction and party spirit first gave way to indifference and irreligion. For a time all care for the house of God seemed gone, for God Himself was but little in men's minds. But He

had not forgotten those who were forgetting Him. There came once more, fitfully, painfully, as when men recover from a trance, a revival of faith. The inner life had flagged, it was not quenched. It flickered up, shot out sometimes strange sparks, and then it kindled into flame. And once again, the outward sign of life is with us. How blessedly have Missions—watered with the blood of at least two martyred Bishops, Patteson and Mackenzie—and schools, and hospitals, and charities of all kinds grown up in the last thirty years; and churches, most of all, have been built or rebuilt, not least this beautiful church of ours. When the heart trembles, when it fails us in looking after those things which are coming on the earth, let us cheer up and be thankful; let us believe that God is still in us of a truth. He has not left us; if we do not drive Him from us, He will never leave us. But we must not forget the more excellent way. Churches built, restored, beautified, are a sign of life, a token of the *inner* life of a people. Yet sometimes tokens of life are not tokens of health. A tree shooting out fresh verdure gives evidence of life. But there was a tree once so full of leaves as to win the attention, and to raise the human hopes of the great Traveller, which yet was barren, fruitless, doomed to cursing and to death.

"God grant that we may not in our care for the outward signs let the inward vigour of our life decay. There is bright hope; there is great cause for care. Unbelief and indifference skulk in every street, and alley, and lane. Disunion scatters the forces of those who might oppose them. Churches, schools, hospitals, and all like them, are indeed fortresses. If they are to keep out the enemy, they must be manned; manned by strong, faithful Christian hands and hearts, loyally devoted to their King, lovingly united in one faith, one hope, one body, one spirit, under one God and Father of all.

"Our life consisteth not in the abundance of the things which we possess, not even in our best possessions, not in our houses of prayer, not in our monuments of charity. They are the outer

signs; but they may be lifeless mummies, not men. Nothing that is good is free from danger. Our danger seems to be that whilst we build, and whilst we meet in public, and whilst we talk and speculate and dispute, we should forget home, personal, private faith, and, what is even better still, humble, patient, Christian love. There was a Church of old, founded by a great Apostle, full of honour, full of zeal, shining in the gifts of spiritual wisdom and spiritual power, whose members and ministers worked miracles, spoke with strange tongues, uttered deep prophecies; but the word of warning told them that there was division amongst them, and so that they were carnal; told them that all their zeal and liberality and knowledge of mystery would be worthless in the day of trial, if they yet lacked charity. And the long, sad, dreary history of that Eastern Church, of which Corinth was a branch, speaks out with trumpet-tongue the same truth, that a Church's chief weakness is in its divisions, and that its truest strength is love.

"If we would keep the blessings that we have, if we would spread them round about us, and hand them down undimmed to our children; we must learn the lesson and we must teach it to them, the lesson of faith in God, of distrust of self, and of love to all who bear the nature, and who are redeemed by the blood, of our common Saviour and Lord. Even a land desolate of churches and their ministers would be better than a church with no inner life of faith, holiness and love."

## SERMON II.

*Preached by the* LORD BISHOP OF OXFORD, *at the Afternoon Service of Thursday, October* 18*th.*

"Receive him in the Lord with all gladness, and hold such in reputation: because for the work of Christ he was nigh unto death, not regarding his life."
*Philippians* ii, 29, 30.

"The Apostle had a message of comfort and encouragement for his children in the faith at Philippi. He could have chosen no better messenger than Epaphroditus, none who would understand better all that was in his heart and in theirs. Epaphroditus had come to Rome, where St. Paul was a prisoner for Christ, bringing him help from the Philippian Christians. It was not the first time they had sent such aid to him. 'Once and again' they had sent unto his necessity in Thessalonica; and now they had heard of his bondage at Rome, and of his peril, with a tender anxiety, such as no other company of his converts felt. So they sent a brother to tend him and minister to him—a man of so gentle and affectionate a spirit that he grieved to have pained his friends, if it were but by the tidings of his sickness. Not for his own sickness, with all its suffering and danger, was he grieved: he was full of heaviness because his friends across the sea had heard that he was sick,—sweet, gracious sympathy of a loving, Christian heart! But Epaphroditus was no mere creature of feeling: one meets sometimes with gentle natures, full of such sympathising tenderness, but too finely strung for the rough work of duty. The Philippians would have misunderstood St. Paul if they had sent him such a

messenger as this. Epaphroditus had something more than a fine sensibility in him, or he would not have been the Apostle's companion long; nor would he have gone back to Philippi with such a description of him as St. Paul gave, when he called him 'my brother and companion in labour, and fellow-soldier.' There must have been endurance in work, bravery in action, the spirit of a brother and a comrade, warmed with the glow of Christian charity, which could deserve such words as these. So the Apostle sent him back, loth to lose his service, yet thinking more of his converts' need than of his own; and bade them receive him in the Lord with all gladness. They were to give him a Christian's welcome, a welcome 'in the Lord,' such a welcome as you and I, brethren, in these cold, careless days, can ill understand. Think how they would ask him again and again of the Apostle's welfare: how he looked and spoke: how he bore his chain: how the rough prætorians treated him: how he made them listen to the Word of life. Would he soon be at liberty?—might they hope to see him again?—did he remember them, and talk of them?—had their gift been of real service to him? Then they would ask to have the Epistle read again; that gracious, loving letter, with no such shadow of complaint and censure in it as falls on the page of Apostolic letters to other Churches: and with mingled joy and weeping they would thank God for their calling in Christ Jesus, and for their fellowship in the Gospel with such blessed saints as Epaphroditus and St. Paul.

"But observe, brethren, that the Apostle does not merely bid the Philippians receive his messenger with all gladness. He adds, 'Hold such in reputation;' raising, as he ever does, a local or personal obligation into the larger sphere of Christian principle. Private friendship might make them receive Epaphroditus well: St. Paul would have them consider why (apart from all personal friendship) such a person ought to be, not received merely, but had in honour and repute. For indeed, brethren, it is a matter of serious concern to us, whether as men, or as communities,

what kind of persons we hold in reputation. Tell me who are the worthies of a nation's popular history, and I shall know something of that nation's mind. It will not lay the tribute of its homage at the feet of heroes whose tempers and characters it wholly disapproves. The names that are famous in story have an attraction which generation after generation, to whom the story is told, cannot wholly resist. Let them represent mere selfish ambition; and the heart of the nation which honours them will be selfish too, inflamed with the lust of conquest, and tormented by a thirst for glory, which know no satisfaction and no peace. Let them recall the thoughts of blameless, true-hearted men, upright and just, pure and stainless; and there will never be wanting some at least who desire to tread in their steps and win their crown of fame.

"So it is with us in our private experience too. Unhappy souls they are, who are incapable of loving admiration for what is good and great,—yet more unhappy, whose admiration is perverted to a degrading worship of what is base and untrue. By gazing on what is noble and excellent we are raised above ourselves, learning to love it, and more and more longing to resemble it. We are educated by such homage, trained by loving fidelity and loyal reverence to rise above our poor, personal moods and experiences, and to try to become what our honoured teachers are, or seem to be. Though it were but a seeming, the emotion which it kindles in us is true. If it be but the cloudland, which will lose its glory with the setting sun, yet it is something to have forgotten the dull world around us, while we gazed upwards into the world of light.

"But it is no cloudland of which I am speaking to you to-day. When the Apostle bids us hold such as Epaphroditus in reputation, he has a very real standard of truth and virtue in view. He gives this reason:—'because he was nigh unto death, not regarding his life,' or (as another reading of the original would give the sense) 'playing at hazard with his life,' staking it freely on the venture of a noble enterprise. Surely we all recognise,

—even the dullest and least aspiring among us,—that there is something noble in an unselfish disregard of life. Mere discretion attracts a scanty following even in this prudent age. We hold in reputation the explorer who has not been turned back by peril or hardship in his course—the miner who has rescued comrades imprisoned in the cavernous depth, at the risk of his own life—the fearless soldier who leads a forlorn hope to victory, it may be, but to victory through death. Such as these we honour; aye, and sometimes we honour even the idle daring which has risked life in a vain exposure to some profitless peril for the poor boast's sake. Any way, we are conscious that to disregard life is in itself a noble and generous thing.

"But the Apostle does not leave us here. He would have been false to his Master's doctrine, if he had held it wise or right for a man to cast himself down from a pinnacle of the temple in boastful confidence that the angels of God would bear him up. The disregard of life, which he commended, had a worthy object: 'for the work of Christ he was nigh unto death, not regarding his life.' When Epaphroditus left his Macedonian home and braved the dangers of a journey to the imperial city, to wait on a Christian prisoner about to be tried for his life, he was moved by something higher even than friendship for St. Paul. It was the preaching of Christ's Gospel that was at stake. If the great Apostle should languish in his bondage uncared for and alone, the work of Christ would languish too. By other tongues and pens he must speak to the world if his own were restrained; and they who could minister to him in such necessity must not shrink from dangerous suspicion, or wasting disease, or exhausting toil. For the work's sake they must be ready to do all, and give up all, in the Lord. What a work it was! to leaven that old, corrupt society with principles of purity and truth; to introduce Christ to every home and every heart; to teach the slave how to endure his servitude, and the master how to lighten the yoke; to win the reveller from his midnight orgies, happier now in singing the Christian's hymn at early dawn than in his old debauch; to

banish from the grave the sorrow that had 'no hope,' and to comfort mourners with a sure prospect of being ever with one another and with the Lord; to bind together distant lands and alien races by the mutual ministries of a new fellowship for good. Surely, if life might ever be disregarded, it would be for such a work and purpose as this.

"And life has been disregarded for this work again and again. By such disregard for life was Satan vanquished, and the Cross set up on high. One life of inestimable worth was laid down for the whole world's gain; and the truth that 'we ought to lay down our lives for the brethren' was so engraved thenceforth on the conscience of Christendom, that no lapse of ages can ever efface the record. Selfishness has scoffed at it, self-will has refused to own it; but lives—noble and precious lives—have been offered nevertheless for the work. God has accepted the offering. In every age, and in every Christian land, Christ's servants have suffered and died for Him, and their memory is blessed; they will be held in reputation evermore.

"Four and twenty years have past since a young man, newly admitted to holy orders in this Cathedral, knelt where you have knelt to-day. Many of us remember him, as he was in that spring time of what promised to be a blameless, but perhaps an uneventful, life. I might have said that he was not distinguished above many his fellows: yet I am told by a Canon of this Cathedral Church, highly esteemed among you, that in his records of the examination of more than 600 candidates for the diaconate, that young man stands out foremost in his memory—'a scholar, a theologian, a diligent student, a deeply thoughtful, earnest man, one who would do his work thoroughly as a minister of Jesus Christ.' These are the words of my reverend brother, who examined him, recalling even the details of the examination, in which the future Bishop of Melanesia showed himself to be already an apt learner of things new and old, which he was hereafter to bring out of his treasure for the edification of the people of God. A year of quiet, earnest, pastoral labour followed;

then his admission, with equal credit, to the order of priesthood, and he passed away out of our company: we saw his face no more. But tidings came to us over the sea, how he was growing to a spiritual stature we had not foreseen or discerned; rising to the demands, moral and intellectual, of the position to which God was leading him; in character humble, patient, affectionate; skilful in dealing with other men, yet with a brave simplicity that seemed to know no skill but such as nature had given him; in languages marvellously facile, yet plain of speech; a correspondent of learned men and great men in Europe, yet amongst his own people discharging the humblest offices of daily life in turn with his poor scholars; above all loving those dark-skinned children of the Southern Isles with a yearning affection which made it seem a light thing to him to spend himself for their temporal and eternal good. And so he laboured as priest and bishop, 'in journeyings often, in perils of waters, in perils by his own countrymen,' the godless traffickers who infested the Pacific, 'in perils by the heathen, in perils in the sea, in weariness and painfulness, in watchings often, in hunger and thirst, in fastings often,' so he laboured for sixteen years, until there fell a day when—as the inscription below me records—'he was killed, together with his fellow-workers, for our Lord, at Nukapu, in the South Pacific Ocean, whilst doing the duty to which he gave up himself and all that he had.'

"My brethren, it was well done of those who loved his memory and honoured his character, when this fair church was to be restored to its ancient beauty, to claim a distinct place in it for a record of his life and death. You may trace for yourselves, on the front of the pulpit in which I stand, the closing scene. They are placing the body of the martyred bishop, with its five wounds, and the palm branch on his breast, in the boat, which sorrowing friends will soon receive with mournful reverence. And for many a year, if God will, when the great congregation throngs this venerable church, or when the passing stranger explores its beauties, the cunning work of the carver will tell

again and again the story of self-sacrifice, how in these days of ease and comfort a Christian Bishop, nurtured as a child in a Devonshire home, went forth to distant lands, and for the work of Christ endured unto death, not regarding his life.

"But it was well done of those who erected this pulpit in memory of Bishop Patteson, further to illustrate the principle on which he so lived and died. Look again at the carving on its panels, and your thoughts will be carried back a thousand years and more, to a time when this glorious fabric was not. Not much, I suppose, had been done in the seventh century by 'art and man's device' for these regions. The soft beauty of these hills and valleys was here, the glancing of its brooks, and the pleasant outline of its sunny coast; but it must have been a poor cluster of dwellings which stood where your fair city stands to-day. Yet a home of Christian men there was, a religious house in which a youth from Crediton, Winfrid by name, was able for a time to satisfy the longing of the heart for knowledge, and, on the very site of yonder choir, to learn the principles of the doctrine of Christ. Especially he learned that lesson which Epaphroditus had learned so long before, for the work of Christ not to regard his own life. You see him in the carving on the eastward panel of this pulpit setting forth for that labour of love in converting the heathens of Northern Germany to the faith of Christ, which he never gave up, until nearly forty years of missionary service were closed by his martyrdom at the age of seventy-four. Long was he held in reputation in this church; its archives still contain, in a book of ancient lessons given to it by one of its most famous bishops,* the story of St. Boniface. His name still stands, as you know (though with no special service appointed for it) in the calendar of the Church of England on the day of his martyrdom. He is held in reputation still.

"Yet once again look at this pulpit; and you will recur in thought to the dawn of Christianity in our native land. St.

* Bishop Grandisson.

Alban is in the forefront of the noble army of martyrs, so far as we are concerned. If we know little—almost nothing—of his personal history and character, we are glad to remember that, like so many thousands of that company, he was converted by the sight of another's steadfastness in peril, and that he embraced the truth to which a sufferer was bearing the strong testimony ever given by the faith and patience of the saints. He, too, is held in reputation still. One of the noblest fabrics in Britain (now after the neglect of many generations, in process of restoration) was dedicated to his honour: and in respect to that church and to the martyr's memory, even now in these last days, another bishopric bearing his name is added to the sees of our English Church. So is the Apostle's word in the text ever finding fresh fulfilment—'Hold such in reputation; because for the work of Christ he regarded not his life.'

"A question—an idle question, as it seems to me—has sometimes been raised, whether such an one as John Coleridge Patteson ought to bear the title of martyr in the Church's classification of her saints. The text, I think, suggests an answer to it. St. Paul's companion did not even die at the time to which my text refers; his life was granted to him, in God's mercy to the Apostle, when he was beyond human hope of recovery. Yet it is no less a commentator than St. Chrysostom who says, on this very passage—'The crown of martyrdom may be worn not only by those who have refused to offer sacrifice to idols; but such occasions as these also constitute martyrdom.' That is (as he further explains) the ready will to sacrifice life in caring for the Apostle, and in helping forward the work of preaching Christ's Gospel, is in truth a witness to Christ of the most exalted kind, a real martyrdom for Him. Equally then, to say the least, does that closing scene of missionary labour among the islands of the Pacific deserve a place in the memorials of a martyr's pulpit with the histories of brave saints who died for Christ in ancient days.

"Let us thank God that in His gracious providence He has so

ordered His children's lives that there are many ways of serving Him. 'There are diversities of gifts, but the same Spirit.' The crown of martyrdom is for every age, though the form and fashion of it may seem to change. 'They are all gone into the world of light,'—St. Paul's companion, and the first British martyr, and the apostle of Germany, and our own dear friend who yielded up his soul to God but six years since. We are left to learn and to practise the lesson of their blessed lives. Will you not teach that lesson, my brothers in Christ, to whom shall be given the privilege of preaching the Gospel from this pulpit to listening crowds? Will you not bid them to be looking ever to Him who 'witnessed a good confession,' the Chief of Martyrs, and the King of Saints? And will you not help them to hold in reputation all such as have taken up the cross and followed in His steps? So shall there grow ever more and more among the people a generous emulation, a holy striving after the crowns of martyrdom, which even now it is permitted to Christ's followers to wear. Are there not some here to-day in this great multitude, in whose hearts God is kindling the desire to live for Him, not for themselves—some who, if He calls them, can even dare for Him to die? That poor, paltry life, with its small pleasures, and petty gains, and mean rivalries, and trivial successes, does it satisfy? Is it all you will wish to have done, and to have been, when the Master calls you away? By the memories of the past; by good men's lives and deaths; by all the solemn influences of this venerable church, in its restored strength and stateliness; by the bright remembrance of this day, the music of its praises, and the cheer of its fellowship; by Christ's tender love and grace to His saints and to you; I charge you to do His work—to do it in your several callings earnestly, bravely, honestly, while the day lasts. When the working day is over, and the shadows of evening fall, the Lord will give you also His pledged though undeserved reward."

The following later details relative to the death of Bishop Patteson may be interesting.*

"With regard to the Melanesian Mission, which was connected with the New Zealand Church, the Bishop of Christchurch said that Bishop John Selwyn, while visiting some of the islands, found two natives of Santa Cruz who had been detained as slaves. On their release a sort of friendship sprang up between them and the Bishop, and after a time they were induced to give an account of the death of Bishop Patteson. They said the Bishop was seated on the trunk of a tree, and was speaking to the natives, male and female, when a man came up and struck him a blow. He rose on his feet; another native struck him again and he fell dead. Then those who had murdered him fled as if in terror. The women laid him out, placed him in a canoe, and put upon him those palm branches of which we had heard; they waded into the sea and pushed the canoe before them as far as they could, and then it floated away until it was picked up by the Bishop's friends. The two natives mentioned that shortly afterwards Captain Markham, in consequence of a great provocation which he had received from the natives, was induced to fire upon them, and singularly enough the ball killed one of the Bishop's murderers. Shortly afterwards the island was visited by an epidemic which carried off the great bulk of the male population, including the Bishop's other murderer. Thus an impression was produced that what had occurred was a judgment upon them; and it was believed that it would have a beneficial effect in inducing the natives to receive the Gospel of Peace."

* They are taken from the number of the *Mission Field* for August and September, 1878, page 440.

## SERMON III.

*Preached by the* LORD BISHOP OF SALISBURY, *at the Morning Service of Friday, October* 19*th.*

"The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh, and whither it goeth: so is every one that is born of the Spirit."—*St. John*, iii, 8.

It is an inevitable inconvenience in translating from one language to another, that whenever, as is not uncommon, a word or passage in the original is capable of more than one shadow of meaning, more or less different from one another, the translator is compelled by the necessity of his own language to select one from among these varieties of possible meaning, and, giving it place in his text, to banish altogether all notice of all other, and sometimes hardly less likely or less profitable, renderings of the words in question. In the translation of the Bible this inevitable inconvenience is in some degree met by the expedient of introducing an alternative rendering in the margin. But the remedy is worth very little. Not only do people in reading the text take very little heed of the marginal alternatives, and in hearing it read remain entirely unconscious of them, but to such as are unfamilar with the original they are apt to suggest the idea of uncertainty, rather than that of richness and fulness of meaning in it. The verse that I have read to you for our text this morning is, I think, a signal instance of this inconvenience. For, while I have no fault to find with the translation of the original, it cannot be denied, that by fixing the interpretation of the leading word in it to the

natural wind, and *that*, though the same word occurs many hundreds of times in the New Testament, without ever once being used elsewhere of the natural wind, the fair and legitimate broadness and richness of the original is very considerably, and I think unfortunately, narrowed.

Yet, as I said, there is no ground for finding fault. The natural wind is very aptly compared in illustration of the Holy Spirit, and by consequence of one born of the Holy Spirit. As the wind is viewless, and for the most part untraceable in its spring and in its issue, so is the Spirit, and so is one born of the Spirit. No doubt we, in these times, know somewhat more than was known of old of the general laws that govern the winds; we know, in great degree, how the revolution of the earth on its axis and the variety of temperature causes certain general effects, which proceeding from unvarying causes are regularly consequent, and to be depended upon; yet still the uncertainty and variety of the currents of wind are so far from being within our knowledge, that the likeness of the unsearchable mystery of the natural wind—now blowing from the north or east, and bringing keen airs and untimely frost; now breathing from the south or west, and attended with soft skies and gentle rains; now raging in sudden hurricane or cyclone—is still as highly illustrative of the viewless and untraceable operations of the Holy Spirit upon the world of man, as when the Lord used it (if indeed He did use it) for that purpose.

But it is at least possible to interpret the Lord's words otherwise, that is, without introducing the idea of the natural wind, and, at least for the present, I prefer to understand them so. It seems to me that the context, and what I may without impropriety call the logic of the passage (not to speak of what I have already alluded to, the invariable use elsewhere in the New Testament of the word in question) rather require this interpretation not to be lost sight of; and anyway I may shelter myself under the principle of good old Bishop Sanderson, who, speaking to the general point, says, "I have always thought it a

piece of good spiritual thrift, when the sacred words admit of two interpretations, both good and true, and both in full accordance with the analogy of the faith, not to exclude either, but to avail myself of both, and so," he goes on to say, "will we do now." According then to this view I would read the verse in English, thus—"The Spirit," that is the Holy Spirit of God, of Whom all thecontext speaks, "breatheth where He willeth, and thou hearest the voice thereof, but canst not tell whence it cometh, or whither it goeth: so is every one that is born of the Spirit." On this view the whole verse speaketh of the Holy Spirit of God, of His secret and unfathomable workings; of the voices, all divine, which in various ways are His utterances, against which we must not shut our ears or harden our hearts; of the impossibility of tracing, or in any degree discovering the origin, or the course, or the effects of His breathings. And the like is said of those, who are truly Spirit-born, true sons of water and the Spirit. Like the Spirit Who dwells and moves in them, they too have a course and a power, a beginning, an end—a voice and utterance mysterious and deep, beyond the ordinary sight and judgment of common men. "He that is spiritual"—St. Paul's words exactly harmonize with his Master's—"He that is spiritual judgeth all things, but is judged of no man."

Let us consider these points somewhat more closely.

*The Spirit breatheth where He willeth.* The Spirit is altogether divine and free. Though for man's sake He so bindeth Himself with promises, as that He giveth the Spiritual birth to such as duly receive the water and the words, which He hath made to be the means and the pledge thereof, yet doth He not confine His Divine breath to any ordinance or method, but breatheth wheresoever He willeth.

Within the Church, and by the orderly ways which we know of and continually practise, and outside of it. Within the Church, by the regular and ordinary methods, which all can reckon upon if they use the means to which the promise is

attached, and by special and Divine prerogatives of His own free choice, dividing unto every man severally as He willeth. We cannot and may not doubt that, as no good thing dwelleth in man save by the gift of the Holy Spirit, so the free outpouring of the bounty of that Holy Spirit overflows, and has ever overflowed, upon the hearts of men, far beyond the bounds of direct covenant and ordained methods—far beyond any sight or power of men to trace it—and has brought men unawares and often to some nearness to Him, in Whom alone they live and move and have their being.

*He breatheth where He willeth.* We dare not think of limiting to any narrow bounds, even of His own gracious promise, the free bounty of His Almighty truth, which first breathed into Adam's nostrils the breath of life, whereby man became a living soul—which strove with man in the dark days before the flood—which kept alive even among the heathen the faint memories of primitive religion—which dwelt in the Prophets of the old Covenant, which moved the holy men of God to speak and live according to His and not their own will—which in various measures and degrees stirs the spirits of men to fear and to love, to draw nigh and listen, to feel after God, and in His good time to receive the full outpouring of His loving, and sanctifying Presence—His covenanted Presence, in the Sacrament of Holy Baptism.

*He breatheth where He willeth.* Yes; and within side of the Church too, and within side of the great general grace of the covenanted Presence, He still retaineth and fully exerciseth the unlimited foreness of His gracious will. He giveth to each Christian man separately and severally as He willeth: to some Apostles, to some Prophets, to some Evangelists and Teachers; to some the word of wisdom to teach; to some the grace of obedience to hear; to some faith to live in the midst of pain, in poverty and sorrow, in believing resignation and patient contentment; to some the blessed gifts of healing, whereby they minister with skill and power and kindness to the diseases of

soul and body of their weak brethren; to some the working of wonders, the modern miracles of the steam-engine, the electric telegraph and the like; to some the gift of prophecy and preaching of God's message of truth; to some the knowledge of languages, and the disclosing of the treasures of thought and wisdom vouchsafed to men of other tongues and other ages;—all these and ten thousand other gifts which ennoble and beautify and, by God's grace, may contribute to sanctify, our Christian life, worketh that one and the self-same Spirit, dividing to us all severally, in our several Christian places and callings in the Church, as He willeth.

*And thou hearest the Voice thereof, but canst not tell whence it cometh and whither it goeth.* Where the Holy Spirit breatheth, there issueth a Voice—not always a voice articulate, nor a voice of words, but one which day by day the hearts of men may hear, if they do not harden their hearts, and make themselves deaf against it. To-day, every day, if ye will hear His Voice wheresoever it speaketh, harden not your hearts: Voices, I will venture to say, of the Holy Spirit even in external nature: Voices of mercy and love in beauty of earth and sky, in sunshine and in rain, in seed-time and in harvest: Voices of warning and fear in earthquake and storm, in wars and rumours of wars, in famines and pestilences: and Voices more directly spiritual in holy words written, or spoken, or preached, in great opportunities continually opened up for all sorts of Christian energy and self-sacrifice, in consciences awakened, in good examples of Christian life and patience, exhibited in every rank of men and women among us, in Divine services of holy prayer, and Communions multiplied in number, and thronged with worshippers.

Voices mingled and very various, full of the breathings of the Holy Spirit, come to us on every side from within and from without, more by far and deeper than we can trace, or with any certainty identify or number. Ultimately, and in their first origin, they all come from God the Father of all lights, by His Holy Spirit, but we cannot track them in their course, nor

certainly, as I said, identify which and what are directly His, nor discern all the channels and means by which they reach our hearts. Silent often, gradual generally, sometimes sudden, audible to the softened heart and chastened ear, mysteriously telling upon us, as Spirit tells upon spirit, we cannot tell the full "whence" of their coming, nor track the full "whither" of their going. Ultimately, and in their final issue, they work together for the sanctification and salvation of God's people in Christ; but, as surely as they sometimes breathe in vain upon deaf ears and hard hearts, so too do they often breathe to good and holy purpose, in awakening and keeping alive holy thoughts, holy prayers, holy self-control, and all other kinds of holy and faithful devotion. But neither their full coming, nor their full going, neither the secret of their hidden and mysterious access, nor of their equally hidden and mysterious issue and effect, their spreading and unknown and indirect power is it within our power to trace. We cannot tell whence it cometh nor whither it goeth. We can taste it ourselves, we can do much to spread it to others, but its secret course and silent work is altogether beyond our discovery.

*So is every one that is born of the Spirit.* I do not know how I can better expound this last clause of the text, brethren, than by reading to you some words of the last of the ancient Fathers of the Church, the great St. Bernard of Clair-Vaux, who, speaking of the access of the Holy Spirit to his own soul, says:—"I acknowledge that His word has come even unto me. I speak as a fool, yea it has come many times. And though it often entered into me, yet often I did not feel when it came. I felt its presence. I remember that it was present. Sometimes I could feel beforehand that it was coming; but its actual coming never, nor yet its departure. For whence it came into my soul, or where it went when it left me, or how it either came or went, I acknowledge that even now I know not, according to that Scripture, "Thou knowest not whence it cometh nor whither it goeth." You ask me, then, how I can know and be sure of His

presence if His ways are thus altogether past finding out. He is loving and powerful, and forthwith, whenever He cometh to me, He wakens up my slumbering soul; He moves, He softens, He wounds my heart, hard as it is and very stony and unsound; He begins at once to pluck up and to destroy; to build up and to plant; to water what was dry, to brighten what was dark, to open what was shut, to set on fire what was cold, to make straight what was crooked, and to make the rough places plain; insomuch that my soul blesseth the Lord, and all that is within me praiseth His holy name. So, therefore, entering repeatedly into me, He never made His entry known by any marks; not by voice, nor appearance, nor motion. By no motions of His own was He discovered by me; with no conscious feeling of mine did He glide into my soul. Only by the emotion of my heart did I discern His presence. Only by the escape from sin, and the suppression of carnal passions, did I discern the effect of His power, and by the disclosure and conviction of the secrets of my heart did I admire the depth of His wisdom, and by the amendment (such as it was) of my character did I experience the goodness of His mercy, and from the renewal and reformation of the spirit of my mind, that is, of my inner man, did I perceive the beauty of His grace, and at the same time, from the sight of all these things together, was I struck with awe at the multiplicity of His greatness."

And so, brethren, in their several degrees of spiritual enlightenment and sanctification is it with every one that is born of the Spirit; so humble to receive, so faithful to believe that he does receive, so careful to recognize by its own proper signs and fruits, and yet not to presume upon His presence; so earnest to cherish and hold it fast by holy prayers and real devotion and pureness of heart; so free from enthusiasm or presumption, and yet so conscious, and so thankful in the consciousness of the sacred Birth of the Spirit, and of the work of sanctification gradually deepening, and as it were ripening in his soul, so unknown, so little understood, so little capable of being under-

stood, in His spiritual movements of inner life and outward action, even as the Spirit Himself is untraceable in His voice, in His comings, and in His goings.

Brethren, unconnected as I am with this Diocese and Cathedral except by neighbourhood and many ties of brotherly affection and respect, I have not thought it well to address you to day on any topic immediately and very specially belonging to the high and solemn occasion of these dedication days. And yet what subject can be closer or nearer to all Christian men, and of all times than that of which I am speaking? To men who in title and privilege are, and in fact hold themselves to be, of the number of the Spirit-born, and to whom (besides all the numberless voices of the Spirit which continually and on all sides sound in their hearts, if they be not hardened against them), this beautiful temple with all its accessaries of costly devotion, with all its enrichment of everything that is best and fairest in art, with its unintermitted services of prayer and praise and sacred doctrine, has echoed in time past, and now will echo more and more, with many Voices of that Holy Spirit Who breatheth secretly as He willeth into the softened hearts of men and women.

But herein the deepest and nearest of all personal questions arises, the question of His sanctifying presence and power in our own several hearts. It is surely the one question that demands the most serious and heart-filling thought. On the one hand it is most true that if any man have not the Spirit of Christ he is none of His; but on the other, the danger of presumption in regard to that, which is untraceable save in its fruits, and of confounding our own heated fancies with that viewless and secret presence and operation, is a very real, and I do not doubt a very near one to many.

The Spirit of God is a very delicate thing. Born, as we verily believe we have been, of water and that Spirit in our baptism; surrounded ever since with the exterior means of growing in that life so born; sealed with the seal of the Holy Spirit in

Confirmation; admitted to pray to our Father which is in Heaven in spirit and in truth; fed continually—if indeed we do not refuse the precious food—by the Body and Blood of Christ in Holy Communion:—yet, with all this there remains the deep inward, personal, vital question, how reverently, how sacredly how truly we cherish that Blessed Spirit in the depth of our own souls, where none but He can see; how far we listen to His Voice, wherever it breathes to us, with softened and reverent hearts; how far we are living under His sacred and secret sway now, and are ready to lie down at His calling, and go forth to the Unseen Future in His strength when the day of our death is come.

## SERMON IV.

*Preached by the* LORD BISHOP OF BATH AND WELLS, *at the Afternoon Service of Friday, October 19th.*

"Behold! I make all things new."—*Rev.* xxi, 5.

There are two senses in which the epithet *new* may be applied to things. We may mean by new things, things wholly unknown, and which had no existence before. In this sense we read of the new king over Egypt, which arose up after Joseph's death: of the new thing, which the Lord would make, that the earth should open her mouth and swallow men up: of new garments: a new name: new gods, and so on. But when we speak of making things new, we may also mean renewing things that existed before, but now grown old; restoring them to their pristine vigour and beauty; rubbing off the rust of time; repairing the decay of age, and bringing back the freshness of youth. Thus, they that wait upon the Lord renew their strength; the saint is renewed in the spirit of his mind; his youth is renewed like the eagle's; and the new Jerusalem comes down from heaven like a bride adorned for her husband.

In that new creation of all things, of which the Lord speaks in my text, "Behold! I make all things new," perhaps both these senses are combined. In those new heavens and that new earth, which will declare the glory of God more strikingly than the first did, and at whose creation the sons of God will shout with a more rapturous joy than they did when chaos was transformed into cosmos, no doubt there will be many things altogether new. The infinite depths of the wisdom of God will, we may well

believe, give out things which have not entered into the heart of man to conceive; His inexhaustible powers will produce new forms and phases of being; matter and spirit will exhibit unheard of glories, and things, which eye hath never seen, and ear hath never heard, will contribute to the splendour of that new creation. But we may with equal confidence expect the renewal of old things to their pristine excellence and perfection. All that God created in the beginning was very good. It is only sin which has marred its beauty and impeded its progress. Just as the beautiful bud, which contains within it the germ of the perfect blossom, or which under the influence of serene weather and fostering sun-shine would have produced the ripe fruit, is checked by cold and wet, and turns to decay and rottenness, so that first creation has been marred by the blight of evil which fell upon it. Decay has come upon that which would have been bright, and strong, and pure, and glorious; its goodness has succumbed to corruption, its life has withered into death. But when that Word of God, "Behold! I make all things new," shall take effect, then the old life will revive, the old beauty will be renewed in all the freshness of youth, the primeval goodness will burst out unhindered into the perfect pattern which was "in the beginning" in the mind of God. The blots, the stains, the distortions, the accretions, the corruptions, the vails, the confusion, the disorder will pass away, and the glory will remain.

It is to this latter sense of making all things new that I propose especially to call your attention this afternoon. I am led to it partly by the occasion, which has brought us together in this great church. Here we look around and we see "all things new." It is indeed the old noble fabric. This spacious nave, those grand arcades, that "richly ribbed" roof, those massive transepted towers rising like cliffs of grey "stone into the midst of sailing birds and silent air,"* far above the hum of the populous city; that splendid choir with its glorious canopies, its vaulted roof, its marble pillars, have all come down to us from distant

* Archdeacon Freeman's *Architectural History of Exeter Cathedral*, p. 1.

ages, the work of the successive builders who reared this imposing edifice to the glory of God: and yet you know, much better than I can tell you, how the lapse of ages and the ignorance or carelessness of later times, had disfigured this Cathedral; and how dim its beauties had become. So that now, when the hand of the restorer has lent its magic touch, and the genius and the reverence and the love of the first founders again find their expression in the magnificence of all the parts and the harmony of the whole, it is almost like a new creation, and we are ready to say, "all things have been made new."

But I am also desirous of dwelling on this sense of the word 'new,' because it conveys some very valuable lessons, and affords much encouragement to labour towards perfection in all things, even in this present life.

It is not, I think, always sufficiently noted what indefinite expansion our human powers are capable of, without in any degree going beyond the true type of humanity. This is illustrated by the wide range of faculty found in different men, from the highest standard of intellectual power down to the lowest range of intelligence consistent with healthy mind. The germs of the great powers, which enabled a Kepler or a Newton to discover the laws of planetary motion, and to connect in one chain of universal law the fall of an apple and the stately march of the orbs of heaven, exist in every school-boy who does a sum in addition, or reasons about the phenomena of his watch or his bicycle. The memory of a Macaulay or a Mezzofanti is not different in kind from that of the errand boy who carries a message, or the child who learns to connect a particular sound with the shape of a particular letter. The love of beauty, and the perception of proportion, with which any of us admires this grand Cathedral, or the beautiful Parthenon, has only to be magnified, to rise to the genius of Michael Angelo, or the divine art of Phidias.

And so with regard to moral qualities and spiritual affections. It is easy to imagine the graces of truth, or charity, or conscien-

tiousness, or patience, or self-denial, or brotherly-kindness, or purity of heart, as they are found in Christian men and women in various degrees, growing and expanding into perfection, without ever departing from the type of human nature. There is no line short of moral perfectness, at which you can say, "Thus far can man's nature go, but no further." Even the character of God's dear Son Jesus Christ, in its beauty of perfect holiness, was thoroughly and strictly human. His faith in God was the faith of a Son of Man. His submission to His Father's will was the submission of a human will. His love to man was the love of a Brother to His brethren. His meekness and humility, His patience and self-emptying. His calm courage and endurance, His self-sacrifice to save others were all the qualities and actions of a man, the workings of a human nature, undistorted by evil and unsullied by sin.

And again, as regards even the body. Take away sickness, weariness, and pain, remove all disease, disorder, and discomfort, heighten all the powers of the bodily organs, the seeing, the hearing, the touch; give perfection to the voice, skill to the hand, speed to the foot, strength to the whole body, and what a wonderful mechanism you would have for enjoyment and power, without any fundamental change in the constitution of the human frame.

So that on the whole, if we apply the words "Behold, I make all things new," in the limited sense suggested, to the humanity of the world to come, we can conceive an infinite increase of happiness, a vast accession of power and enjoyment to the inhabitants of the new earth in the kingdom of Christ, without any deviation from the type of human nature, any real departure from the true constitution of man.

Now I think that from this view we may derive great encouragement to labour towards perfection in all those things which lie within the compass of our own power, assisted by the Holy Ghost. If the powers of man in the world to come were wholly beside his present powers and different from them in

kind, we could but wait for the great change without in any way advancing towards it. The righteousness, the purity, the love, the holy worship of the kingdom of heaven would be as much out of our reach here on earth as the flight of the bird, or the instinct of the bee, or the dwelling of the fish in the ocean depths. We could not feel or say that the kingdom of God is come upon us, or reach out our hand towards it. But if that renewal, which we look for at the resurrection of the body and the appearing of our Lord Jesus Christ in the power of His kingdom, is but the heightening unto perfection of our present powers, and if we have the sure promise of Christ our Lord to those, who are in His kingdom, that His Holy Spirit will commence in them now that work which will be complete in the day of Christ, then what an encouragement we have to begin at once and labour towards perfection. Instead of submitting tamely to the dominion of sin, and the darkening of the chambers of our soul by the shadow of corruption, we are led to grapple at once with every form of evil, which besets us as with something alien to our true nature. And we are led to work at the strengthening and improving and perfecting of every good principle and every holy affection, as being things which really belong to us, and in which every step of progress made now is an advance towards that perfection of our being, which we look for in the kingdom of God.

Nor is the lesson of encouragement thus taught limited to the renewal of the individual Christian in righteousness and true holiness. It has a far wider application. For what will be the glory of the New Jerusalem in that great day of renewal of which my text speaketh? Will its transcendent beauty consist literally in pearls and sapphires and golden pavements and transparent glass, in rainbow hues and glittering lights, and all the treasures of the East? Will it be enriched and beautified, like Babylon the great, with precious stones, and fine linen, and purple, and silk, and scarlet, and thyine wood, and vessels of ivory and vessels of most precious wood, and brass, and iron, and

marble, and cinnamon, and odours, and ointments, and frankincense, and wine, and oil? Or will it not rather be adorned in a bridal dress of spotless righteousness, with a crown of life, with garments of salvation, and with the diadem of a royal priesthood? Will not the Church's beauty be the beauty of holiness, be unity and charity and love unfeigned? Will not her strength be her indissoluble union with Christ, the Almighty Lord of Glory, her wealth the unsearchable riches of Christ? The new Jerusalem will be the Church purified, reformed, renewed, at unity with itself, established for ever on eternal foundations, in perfect peace, without spot or wrinkle, lighted with God's glorious Presence, whose name shall be for ever "The Lord is there."

Then, shall not the Church at once march towards her future glory? If she may not yet have peace and rest, if she may not yet behold the face of Jesus Christ her Lord, if she may not yet be adorned with her full beauty as the bride of Christ, yet she may begin to apparel herself in her white robe of righteousness. Now may her members be perfectly joined together in the same mind and the same judgment; the multitude of them that believe may be of one heart and of one soul. Even now, on this nether earth, with all its mundane clouds and storms, the Church may reflect the light of Christ in her beautiful order, her heavenly conversation, her chaste demeanour, her pure manners, her devout affections, her close following in the steps of Christ her Lord. There was a time when Christians were all saints, when the Church was one, when the Apostles' doctrine and fellowship was the bond of Catholic union, when love and peace and lowliness and purity and truth and kindness and wisdom were the marks on the Church's forehead, which marked her as Christ's. Why may not those days come back again, those bright and happy days, days of renewed faith and love, when the Church shall witness for her absent Lord, because she is anxiously expecting His presence to come and make all things new? Surely here is something worth striving after. Would to God that there were in the Church on earth a holy

impatience to become like the Church above in all that is possible in this present age.

And if in all other things the Church should be now labouring toward perfection, so especially in her worship of the Living God. We have many glimpses given us in Holy Scripture of how God is worshipped in heaven by those angels of His which behold His face, and how He will be worshipped by his Church triumphant The Psalms of David and the Revelation of St. John, the visions of Isaiah and Ezekiel, and the rapturous utterances of St. Paul combine to teach us some features at least of that holy worship, which the redeemed Church, under the headship of her High Priest and Saviour, will render to the majesty of the eternal God. No cold lip service, no mere words or formal phrases, no worship of the body without the spirit, will be found there. But, a vivid apprehension of the holiness of God; an effusion of the whole soul in adoration of His glorious majesty; a burning sense of His power, His goodness, and His love will pervade every act of worship. As the thought of God's greatness and mercy and redeeming grace passes over those pure spirits, they burst into praise, like slumbering embers when the breeze passes over them and kindles them into a flame. But chiefly does that worship gather round the Person and the work of the Only-Begotten Son, the Lamb of God, the ever-glorious Lord. The four living creatures and the twenty-four elders, whom St. John saw, fell down before the Lamb, and sung a new song, "Thou art worthy, for Thou wast slain, and hast redeemed us unto God by Thy Blood . . . and hast made us Kings and Priests, and we shall reign in the earth." In his hearing the angels, which were round the throne, chimed in with their many millions of voices, "Worthy is the Lamb that was slain to receive power and riches and wisdom and strength and honour and glory and blessing." And again the whole chorus of earth and heaven sang, "Blessing and honour and glory and power be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever."

(Rev. v, 8-13). And again, "A great multitude, which no man could number of all nations and kindreds and people and tongues stood before the throne and before the Lamb, clothed in white robes and palms in their hands (the Catholic Church triumphant) and cried with a loud voice, saying, Salvation to our God which sitteth upon the throne and unto the Lamb."—(Rev. vii, 9, 10).

Such will be the heavenly worship, when all things are made new. Let the Church then exhibit the same features in her service now. Let there be among us the awful sense of the majesty of God before Whose throne we bow our knees in reverential worship. Let our hearts feel keenly what we owe to His goodness, and our tongues tell freely the praise of His grace. Let the atoning sacrifice tell visibly before our eye of faith, when we enter boldly within the vail, cleansed with that precious Blood which makes our once soiled robes whiter than snow; and so with one heart and one voice let us glorify God the Father of our Lord Jesus Christ. For already have we access to the throne of grace. Already do we know that the Lamb is there clothed in His priestly garments of intercession. Already does the Spirit bear witness with our spirits that we are the children of God. And though now we see through a glass darkly, though now we need the aid of these glorious temples symbolizing the things of heaven, and the outward accessaries of worship to stir our lagging spirits, yet we know that ere long the old things of this earthly state will pass away, and all things will become new in the unveiled presence of our Lord, and thus we shall see eye to eye and face to face, and shall know Him even as we are known.

## PRESENTATION OF A PASTORAL STAFF TO THE BISHOP.

At the conclusion of the afternoon service on Thursday, the 18th October, 1877, several gentlemen assembled in the Library at the Palace for the purpose of presenting the Bishop of Exeter with a pastoral staff.

The shaft of the staff is of ebony. The crook is of ivory, and in the centre of it is a figure of a lamb. In panels of the silver gilt work at the base of the crook are figures of St. Peter and St. Paul, and the arms of the See and of Bishop Temple. Accompanying the staff was an illuminated address, stating that the staff was presented to Dr. Temple "for the use of himself and successors in the See, in testimony of the high respect and admiration entertained by the subscribers for the zeal and energy displayed by him in the administration of his diocese, and for his liberality in surrendering a portion of his income and patronage in the endowment of the See of Truro." The subscribers were sixty in number. The value of the crook is £100.

Lord COLERIDGE said he had been asked, in the absence of Lord Devon, who was detained at the Castle on legal business, to request the Bishop's acceptance of the staff, with a desire that he would use it in such a manner as he and his successors thought right. As one of the oldest friends of the Bishop, one who had loved and reverenced him all his life, he was thankful at being the means of communicating to him the feelings of respect and affection which the many members of the diocese,

who had subscribed to this fund, entertained for his lordship. The staff was the design of a friend of theirs. He trusted it would be regarded as a credit to the art of the country; and on handing it to the Bishop he hoped that he might be spared for many years to keep it in his possession. With it he handed a parchment record, which he trusted would long be preserved in the archives of the cathedral.

The BISHOP, on receiving the staff, expressed his sorrow at the absence of Lord Devon, but at the same time there was no one in the diocese whom he should be more glad to see making the presentation in his place than his dear friend Lord Coleridge. It would be always a great pleasure to remember that he had received this staff at his hands. He accepted the staff with heartfelt gratitude for the kindness which had been shown him, and with the feeling also that it marked, he trusted, an appreciation of the desire, which he had always had, that the episcopate in his hands might always be one of peace and unity, and that Christians, whatever might be their differences in minor matters of opinion, might yet be one in the service of the Lord. He should treasure this, coming from the laity all the more, because of the variety in opinion and feeling which was shown by the names of the subscribers, and he regarded it as a testimony of a prevalent desire throughout the diocese to regard the bishopric as the centre of unity and of united work. It was in one sense very fitting that it should be given on this day, when the Cathedral was restored in some degree to its ancient beauty. It was very fitting that on such an occasion this symbol of office should be presented to the See, in order to indicate that they still valued, and would continue to value, all that was excellent in the past history of the Church.

The symbol might be considered in one respect as no longer having the meaning it once had. It was not now customary for bishops to carry a pastoral staff in the discharge of their office, and it was not now customary to do many things which were once ordinarily performed. This symbol, however, should be

preserved as proving that they still held that the bishops had the same great work to do which they always had. He should hand it on to his successor, with the parchment record of how it was given, with a never failing memory of the kindness which had been shown the bishopric this day, and as a pledge that the Church of England was still one united body, deriving its power and excellence both from the memories of the past, and from the power which the Lord would give it in its present work.

## "IN MEMORIAM."

The foregoing account of the restoration was about to be submitted to Sir G. Gilbert Scott for his approval, when news arrived of his sudden death.

It is quite unnecessary that anything should be added in this little volume to what has been expressed elsewhere on the loss sustained by his removal. It is enough to say that by the kind permission of the Very Rev. the Dean of Westminster, we are able to append his sermon, preached in Westminster Abbey, on Sunday afternoon, April 7th, 1878.

## FUNERAL SERMON.

*Preached at Westminster Abbey on Sunday Afternoon, April 7th,* 1878, *by* ARTHUR PENRHYN STANLEY, D.D., DEAN OF WESTMINSTER, *on the death of Sir G. Gilbert Scott, R.A.*

"I was glad when they said unto me, Let us go into the house of the Lord."
*Psalm* cxxii, 1.

"The house of the Lord." It is an expression which we at once recognise as figurative. "Behold the heaven of heavens cannot contain thee; how much less this house that I have builded!" So it was said even in the Jewish dispensation. In the Christian dispensation it is still more strongly expressed that the only fitting temple of the Most High is the sacred human conscience, or the community of good men throughout the world, or that vast unseen universe which is the true tabernacle, greater and more perfect than any made by hands. Nevertheless, like all familiar metaphors, the expression "the house of God" has a deep root in the human heart and mind. Our idea of the invisible almost inevitably makes for itself a shell or husk from visible things. This is the germ of religious architecture. This is the reason why the most splendid buildings in the world have been temples or churches. This is the reason why even the most spiritual, even the most Puritanical, religion clothes itself with the drapery not only of words, and sounds, and pictures, but of wood, and stone, and marble. A Friend's meeting-house is as really a house of God, and therefore as decisive a testimony to the sacredness of architecture, as the most magnificent cathedral. The barbaric artificers of the rude

tabernacle in the desert were as really inspired in their rude manner as the Tyrian architects of the temple of Solomon. Who is there that does not feel a glow of enthusiasm, when coming back after long absence, it may be like him who addresses you to-day, long illness, he finds himself once more in the old, familiar venerable sanctuary, which has become the home of his affection, the outward and visible sign of his country's and of his own hopes and duties? Who is there that having grown with the growth and strengthened with the strength of an institution like this, does not feel that it is part of himself—that its honour or dishonour is his own glory or his own shame? That is a sentiment usually ascribed to the witty Canon* of a neighbouring cathedral which, with singular humour, treated as an impossibility what is in fact the simple truth. We who live under the hull or framework, the vaults or the dome of a building like Westminster Abbey or St. Paul's, are conscious of a thrill of satisfaction when the hand of an approving public is placed on our outward shell; a thrill which penetrates to our inmost souls, because we within, and the superb shell without, constitute but one and the same living creature. It is the consciousness of this intimate connection between the spiritual and the material temple, between the grandeur of religion and the grandeur of its outward habitation, which gives a living interest to the thought which I would this day bring before you—the religious aspect of the noble science and art of the architect. We yesterday laid within these walls the most famous builder of this generation. Others may have soared to loftier flights, or produced special works of more commanding power; but no name within the last thirty years has been so widely impressed on the edifices of Great Britain, past and present, as that of

* It is told of Sidney Smith that he once said to a child who thought that it was pleasing a tortoise by stroking the shell, "You might as well hope to please the Dean and Chapter of St. Paul's by patting the dome." (*Memoirs of Sidney Smith*, vol. i, 324.) It would seem, however, that the story had an earlier origin. The remark was made, at least in the first instance or simultaneously, by the present Sir Frederick Pollock to his brother.

Gilbert Scott. From the humble but graceful cross, which commemorates at Oxford the sacrifice of the three martyrs of the English Reformation, to the splendid memorial of the Prince who devoted his life to the service of his Queen and country; from the Presbyterian University on the banks of the Clyde, to the college chapels on the banks of the Isis and the Cam; from the proudest minster to the most retired parish church; from India to Newfoundland the trace has been left of the loving eye and skilful hand that are now so cold in death. Truly was it said by one, who from the distant shores of a foreign land rendered yesterday his sorrowing tribute of respect, that in nearly all the cathedrals of England there must have been a shock of grief, when the tidings came of the sudden stroke which had parted them from him, who was to them as their own familiar friend, and foster-father. Canterbury, Ely, Exeter, Worcester, Peterborough, Salisbury, Hereford, Lichfield, Ripon, Gloucester, Manchester, Chester, Rochester, Oxford, Bangor, St. Asaph, St. David's, Windsor, St. Alban's, Tewkesbury, and last, not least, our own Westminster, in which he took most delight of all buildings in all the world—are the silent mourners round the grave of him who loved their very stones and dust, and knew them to their very heart's core. But it is good on these occasions to rise above the personal feelings of the moment into those more general lessons which the career of the departed suggests.

I. It was the singular fortune of that career that it coincided with one of the most remarkable revolutions of taste that the world has witnessed. That peculiar conception of architectural beauty, which our ancestors in blame, and not in praise, called Gothic, was altogether unknown to Pagan or Christian antiquity. It was unknown alike to the builders of the Pyramids and the Parthenon, to the builders of the Roman Basilica, or the Byzantine Sta. Sophia. Born partly of Saracenic, partly of German parentage, it gradually won its way to perfection by the mysterious instinct which breathed through Europe in the

Middle Ages. It flourished for four centuries, and then died as completely as if it had never existed. Another style took its place. By Catholic and Protestant it was alike repudiated. By the hands of French and Italian prelates, no less than by English or Scottish Reformers, its traces wherever possible were obliterated. Here and there a momentary thrill of admiration was rekindled by the high-embowed roof, or by the stately pillars of our ancient churches, or as in the Penseroso of Milton, or as in the Mourning Bride of Congreve. But as a general rule it was regarded as a lost art—and our poets of the sixteenth century make no more allusions to it than if they had been born and bred in the new world of America.

"Look through the popular writers of the sixteenth century, the unconscious exponents of the sentiments of the age that followed the Reformation, examine the writings of Spenser, for instance, and Shakespeare the many-sided, to whom all the tones of thought of all ages seem to have been revealed and familiarised; of Chapman and Marlow and the rest, and I question whether you will find a line or a word in any one of them indicating the slightest sympathy with the æsthetics of ecclesiastical architecture, which exercise such a fascination over ourselves. Not one line, not one word, I believe, of the charms of cloistered arcades and fretted roofs, and painted windows, and the dim religious light of the pensive poets of our later ages. No wail of despair, no murmur of dissatisfaction reaches us from the generation that witnessed the dire eclipse in which the labour of so many ages of artistic refinement became involved. Their children have betrayed to us no remembrance of the stifled sorrows of their fathers. As far as regards its taste for ecclesiastical monuments, the literature of Elizabeth might have been the production of the rude colonists of the Antilles or of Virginia." *

Here and there an antiquarian, like Gostling at Canterbury or

* Sermon preached on the Founder's Day, at Harrow, October 10th, 1872, by Charles Merivale, D.D., Dean of Ely.

Carter at Westminster, allowed the genius of the place to overpower the tendencies of the age. And if a protest came at last against the indiscriminate disparagement of Mediæval art from Horace Walpole, it was more in deference to his rank than from conversion to his sentiments, that the authorities in church and state consented to preserve what else they would have doomed to destruction. At last in the first half of this century a new eye was given to the mind of man. Gradually, imperfectly, through various channels—in this country chiefly through the minute observations of a Quaker student—the visions of the strange past rose before a newly awakened world. The glory and the grace of our soaring arches, of our stained windows, of our recumbent effigies, were revealed, as they had been to no mortal eyes since the time of their erection. To imitate, to preserve this ancient style in its remarkable beauty was the inevitable consequence, we might say the overwhelming temptation, of this new discovery. The hour was come when the ecclesiastical architecture of the past was to be roused from its long slumber, and with the hour came the man. We do not forget that splendid if eccentric genius, who gave himself, though not with undivided love, to the service of another communion. We cannot but remember the gifted architect, who raised the stately halls and the commanding towers of the palace of the imperial legislature, and who was laid long years ago—in fit proximity to his own great works—within these walls, and where he has now been followed by him of whom I now would speak. For there was one who, if younger in the race, and at the time less conspicuous than either of them, was destined to exercise over the growth of Gothic architecture in this country a yet more enduring and extensive influence.

When in this Abbey the first note of that revival was struck by the erection of Bernasconi's plaster canopies in the place of the classic altar-piece, given by Queen Anne,* a boy of fourteen years old was in the church watching the demolition and the

* "*Memorials of Westminster Abbey*," p. 530.

reconstruction with a curious vigilance, which from that time never flagged for fifty years. That was the earliest reminiscence which Gilbert Scott retained of Westminster Abbey; that was the first inspiration of the Gothic revival which swept away before its onward progress not only the plaster reredos of this Abbey, but a thousand other crudities of the same imperfect period. He impersonated the taste of the age. Antiquarian no less than builder, he became to those fossils of mediæval architecture what Cuvier and Owen have been to the fossils of the earlier world of nature. It may be that others will succeed to whom the marvellous bounty of Providence shall bestow other gifts of other kinds. But meanwhile we bless God for what we have had in our departed friend and his fellow-workers. The recovery, the second birth, of Gothic architecture, is a striking proof that the human mind is not dead, nor the creative power of our Maker slackened. We bless alike the power which breathed this inspiration into the men of old, and which, even from their dry bones, has breathed it once again into the men of these latter days.

II. But it is not enough that a great gift should be resuscitated or a great style imitated. We must ask wherein its greatness consisted, and in what relation it stood to the other gifts of the Creator. There are many characteristics of the mediæval architecture, as of the mediæval mind, which have totally perished, or which ought never to be revived, which represent ideas that for our time have lost all significance, and purposes which are doomed to extinction. The Middle Ages have left on the intellect of Europe few, very few, enduring traces. Their chronicles are but the quarries of later historians; their schoolmen are but the extinct species of a dead theology. Two great poems and one book of devotion are all that that long period has bequeathed to the universal literature of mankind. But their architecture still remains

"Of equal date
With Andes and with Ararat."*

* Emerson.

and the reason of this continuance or revival is this, that in its essential features it represented those aspirations of religion which are eternal. As in mediæval Christianity there were elements which belonged to the undeveloped Protestantism of the Western churches, so also in mediæval architecture there are elements which belong to the churches of the Reformation as well as to the churches of the Papal system. Its massive solidity, its aspiring height, its infinite space, these belong not to the tawdry, trivial, minute, material side of religion, but to its sobriety, its grandeur, its breadth, its sublimity. And therefore it was that when this revival of Gothic architecture took place, it was amongst the Protestant churches of England rather than of the Catholic Churches of the Continent, that its first growth struck root. The religious power of our great cathedrals has, as has been well remarked,* not lost, but gained, in proportion as our worship has become more solemn, more simple, more reverential, more comprehensive. There is a cloud of superstition doubtless which, with the latter half of the nineteenth century, has settled down over a large part of the ecclesiastical world; but the last places which it will reach will be the magnificent architectural monuments, which defy the introduction of trivial and mean decorations, or, if introduced, condemn them for their evident incongruity with other portions of the buildings. The great antiquaries, the great architects of this century, are but too well acquainted with the differences between the loftier and the baser aspects, between the golden and the copper sides, of their noble art, to allow it to become the handmaid of a sect or party, or the instrument of a senseless proselytism.

And this leads me to one more point of the marvellous revival of which he who lies in yonder grave was the pioneer and champion. For the first, or almost for the first time in the history of the world, the architecture of the nineteenth century betook itself, not to the creation of a new style, but to the preservation

* Dean Milman's *History of Latin Christianity*, vol. vi., page 91.

and imitation of an older style. With perhaps one exception,* every age and country down to our own has set its face towards superseding the works of its predecessors, by erecting its own work in their place. The Normans overthrew the old Romanesque churches of the Saxons. Henry III. in this place "totally swept away, as of no value whatever," the noble abbey of the Confessor. Henry VII. built his stately Chapel in marked contrast to all the other portions of this building. The great architects of the cathedrals of St. Peter at Rome, and St. Paul in London, adopted a style varying as widely from the Mediæval, which they despised, as from the Grecian, which they admired. But now, in our own time, the whole genius of the age threw all its energies into the reproduction of what had been, rather than into the production of what was to be. No doubt it may be said that there is in the original genius which creates something more stimulating and inspiring. Yet still the very eagerness of reproduction is itself an original inspiration, and there is in it also a peculiar grace which, to the illustrious departed, was singularly congenial. If one had sought for a man to carry out this awe-striking retrospect through the great works of old, to gather up the fragments of perishing antiquity, it would have been one, whose inborn modesty used to call the colour into his face at every word of praise—whose reverential attitude led him instinctively to understand and to admire. And yet in him this very tendency, especially in his maturer age, took so large and generous a sweep as to counteract the excesses into which, in minds less expansive and less vigorous, it is sure to fall. Because the bent of his own character and of his own time led chiefly to the restoration of Mediæval art, he was not on that account insensible to the merits of the ages which had gone before, or which had succeeded. With that narrow and exclusive pedantry, which would fain sweep out from this and

* The continuance of the Pharaonic style in Egypt by the Ptolemæan princes and Roman emperors. There are also a few rare examples in Mediæval Architecture, such as the completion of the nave in Westminster Abbey.

other like buildings all the monuments and memorials of the three last centuries, he had little or no sympathy. He regarded them as footprints of the onward march of English history, and whilst, with a natural regret for the inroads which here and there they had made into the earlier glories of the Plantagenet and Tudor architecture—and whilst willing to prune their disproportunate encroachments, he cherished their associations as tenderly as though they had been his own creations; and he would bestow his meed of admiration as freely on the modern memorial of Isaac Watts as on the antique effigy of a crusading prince or of a Benedictine abbot. It was this loving, yet comprehensive care for all the heterogeneous elements of the past, this anxious unselfish attention to all their multifarious details, which made him so wise a counsellor, so delightful a companion, in the great work of the reparation, the conservation, the glorification of this building, which, amidst his absorbing and ubiquitous duties, it is not too much to say was his first love, his chief, his last, his enduring interest.

Such is the loss which the whole Church and country deplore, but which we of this place mourn most of all. We cannot forget him. Roof and wall, chapter-house and cloister, the tombs of the dead and the worship of the living—all speak of him to those who know that his hand and his eye were everywhere amongst us. But these very trophies of what he did for us must render us more alive to do what we can for him. His memory must stimulate us who remain to carry on with unabated zeal those works in which he took so deep a concern: the completion of the Chapter-house by its long-delayed and long-promised windows of stained glass; the northern porch, which he desired above all things to see restored to its pristine beauty; the new cloister which he had planned in all its completeness, as the link for another thousand years between the illustrious dead of the generations of the past, and those of the generations of the future. So long as these remain unfinished, his grave will continue to reproach us. When they shall be accomplished,

they will be amongst the noblest monuments of him whose ambition for his glorious art was so far-reaching, and whose requirements of what was due to this national sanctuary were so exacting.

But there is yet a more sacred and solemn thought which attaches to the immediate remembrance of so faithful a servant of this State of England, of so honoured a friend of this Church of Westminster.

It has been sometimes said that it was by a strange irony of fate that the great leader in the revival of mediæval architecture should have been the grandson of that venerable commentator who belonged to the revival of evangelical religion. Yet in fact, from another point of view, it was a fitting continuity. It is always useful to be reminded that the revival, or, as we may better put it, the increase of sincere English religion, belongs to a generation and a tendency long anterior to the multiplication of those external signs and symbols of which our age has made so much; and in the deep sense of that inward religion, that simple faith in the Great Unseen, the grandson, who multiplied and disclosed the secrets of the visible sanctuaries of God throughout the land, was not an unworthy descendant of the grandfather, who endeavoured, according to the light of his time, to draw forth the mysteries of the Book of books. We in this place, who knew him and valued him, who leant upon him as a tower of strength in our difficulties, who honoured his indefatigable industry, his childlike humility, his unvarying courtesy, his noble candour, we who remember with gratitude his generous encouragement of the students of the rising generation, but who know how he loved and valued the best that we also have loved and valued, we all feel that in him we have lost one of those just, gentle, guileless souls who in their lives have lifted, and in their memories may still lift, our souls upwards. And when we speak of the work which such a career bequeaths to those that remain, let us remember that although, as we said at the beginning of this discourse, the shell,

the framework, of a great building like this, is an inestimable gift of God, its creation and preservation one of the noblest functions of human genius and national enterprise, yet on us who dwell within it, to whose charge it is committed, depends in no slight manner its continuance for the future, its glory and its usefulness for the present. There are some eager spirits of our time, in whom the noble passion for reform and improvement has been stifled and suspended by the ignoble passion for destruction, who have openly avowed their desire to suppress all the expressions of worship or of teaching within this or like edifices, and keep them only as dead memorials of the past—better silent with the solitude of Tintern or of Melrose, than thronged with vast congregations or resounding with the music of the psalmist or the voice of the preacher. It is for us so to fulfil our several duties, so to people this noble sanctuary with living deeds and words of goodness and of wisdom, that such dreams of the destroyer may find no place to enter, no shelter or excuse from our neglect or ignorance or folly. The grave of our great architect is close beside the pulpit which he erected to commemorate the earliest establishment of services and of sermons in the nave, which for the first time were then set on foot by my predecessor, and which have since spread throughout the whole country. That reminds us of the kind of support which we, the guardians and occupants of abbeys and cathedrals, can give even to their outward fabric. It has been well said by a gifted author, who, if any of his time, has been devoted to the passionate love of art, that in the day of trial it will be said even in those magnificent buildings, not "See what manner of stones are here," but "See what manner of men."* Clergy, lay clerks, choristers, teachers, scholars, vergers, guides, almoners, workmen—yes, and all you who frequent this church—every one of us may have it in our power to support it, by our reverence and devotion, by our eagerness to profit by what we hear, by our sincere wish to

* Ruskin's *Lectures on Art*, 118.

give the best that we can in teaching and preaching, by our honest and careful fulfilment of the duties of each day's work, by our scrupulous care to avoid all that can give needless annoyance or offence, by our constancy and belief, by our rising above all paltry disputes and all vulgar vices. In the presence of this great institution of which we are all members, and in the presence of the Most High God, Whom it recalls to our thoughts, and in Whose presence we are, equally within its walls and without them—every one of us has it in his power to increase the glory, to strengthen the stability, to insure the perpetuity of this Abbey. That is the best memorial we can raise, that is the best service we can render to all those, dead or living, who have loved, or who still love, this holy and beautiful house, wherein our fathers worshipped in the generations of the past, and wherein, if we be but true to its glorious mission, our children and our children's children shall worship in the generations that are yet to come.

The following more exact account of the death of Bishop Patteson comes from the pen of Bishop Selwyn, the present Bishop of Melanesia, written not very long ago.

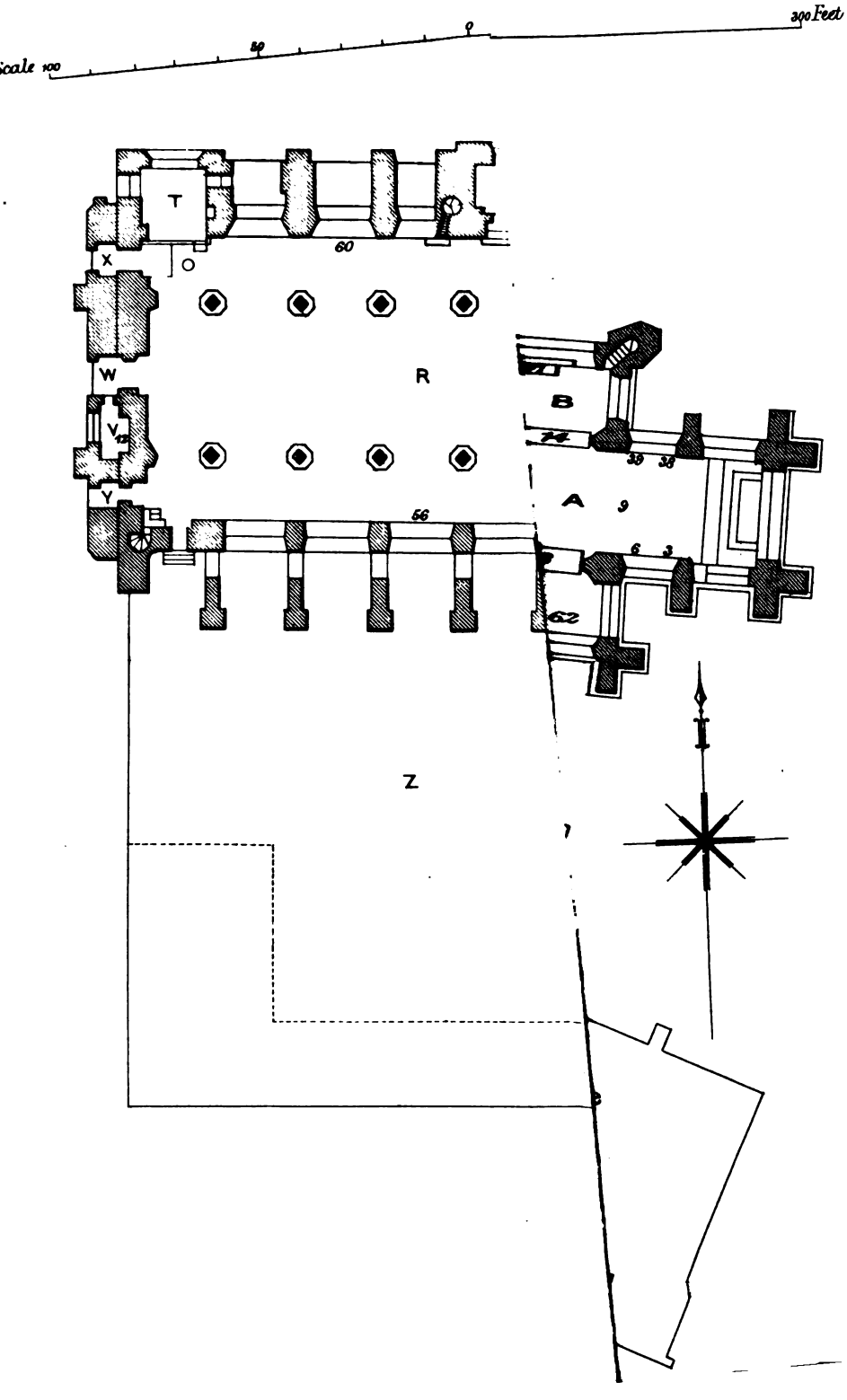
"Tuponu told me, that, when the Bishop landed, he went into the Ufilou, or club-house, and that then a man, whose name I cannot remember, struck him. The Bishop rose, and another man shot an arrow. When he was dead, the women bewailed his death, and four of them carried the body down to the beach, and two of them paddled the canoe out, a woman named Luwai being the principal; and then, they rowed in shore, leaving the body floating, as it was found.

"The men, who were carried off by the labour-vessel, came away from Figi, in a small boat which they stole. They seem to have had an adventurous voyage, as they made (according to Tuponu's account) Tanna, Ambrym, Uraparapara, and so home.

"But they brought dysentery with them, which swept through these smaller islands, and is universally attributed to the Bishop's Atua.* The man, who struck the blow, was carried off by it. The other man, who shot him, was killed by the man of war.

"I like to think of these women, attending the Servant, as the women of old did the Master for His burial—'A great company of people, and of women, which also bewailed and lamented Him.'" Luke xxiii, 27.

* Query Avenging Spirit.



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## REFERENCE TO THE PLAN OF EXETER CATHEDRAL.

A. The Ladye Chapel (and site of Benedictine Monastery A.D. 932), 1223—1291.
B. Chapel of St. Mary Magdalene.
C. Chapel of St. Gabriel.
D. Chapel of St. George, and Speke's Chantry.
E. Chapel of St. Saviour, and Bishop Oldham's Chantry.
F. The Choir, 1280—1369.
G. Chapel of St. Andrew.
H. Chapel of St. James.
I. Canons' Vestry.
K. Transept (North), and St. Paul's Tower, 1111—1136.
L. Transept (South), and St. Peter's Tower, 1111—1136.
M. Chapel of St. Paul.
N. Chapel of St. John the Baptist.
O. Sylke's Chantry.
P. Chapel of the Holy Ghost.
Q. The Chapter House, 1200–1478.
R. The Nave, 1280—1369.
S. The North Porch.
T. Chapel of St. Edmund the Martyr.
V. Chapel of St. Radegunde, or Bishop Grandisson's Chantry.
W.X.Y. Western Entrances to the Cathedral.
Z. The Cloisters.

## THE PRINCIPAL MONUMENTS AND GRAVE-STONES.

| | | | | |
|---|---|---|---|---|
| 1. | Tomb of | Bishop Leofric, | obiit 10th February, | 1071-2 |
| 2. | „ | Robert Chichester - | - obiit | 1155 |
| 3. | „ | Bishop Bartholomew - | - „ | 1184 |
| 4 | „ | John the Chanter, - | obiit 1st June | 1191 |
| 5. | „ | Henry Marshall - | - obiit | 1206 |
| 6. | „ | Simon De Apulia - | - „ | 1223 |
| 7. | „ | William Bruere - | - „ | 1244 |
| 8. | „ | Walter Bronescombe- | - „ | 1280 |
| 9. | „ | Peter Quivil - | - „ | 1291 |
| 10. | „ | Thomas De Bitton - | - „ | 1307 |
| 11. | „ | Walter De Stapeldon | - „ | 1326 |
| 12. | „ | John De Grandison - | - „ | 1369 |
| 13. | „ | Thomas De Brantyngham | - „ | 1394 |
| 14. | „ | Edmund Stafford - | - „ | 1419 |
| 15. | „ | Edmund Lacy - | - „ | 1455 |
| 16. | „ | Hugh Oldham - | - „ | 1519 |
| 17. | „ | William Bradbridge - | - „ | 1578 |
| 18. | „ | John Woolton - | - „ | 1594 |
| 19. | „ | William Cotton - | - „ | 1621 |
| 20. | „ | Valentine Carey - | - „ | 1626 |
| 21. | „ | Offspring Blackall - | - „ | 1716 |
| 22. | „ | Stephen Weston - | - „ | 1742 |
| 23. | „ | George Lavington - | - „ | 1762 |
| 24. | „ | John Ross - | - „ | 1792 |
| 25. | „ | William Buller - | - „ | 1796 |

The following Bishops are said to be buried in this Cathedral, but their place of sepulture is not marked—

| | | | |
|---|---|---|---|
| Bishop | Osbern - | - obiit | 1103 |
| „ | Richard Blondy - | - „ | 1257 |
| „ | James Berkely - | - „ | 1327 |
| „ | James Turberville | - „ | 1559 |
| „ | William Alley - | - „ | 1570 |

| | | | | |
|---|---|---|---|---|
| 26. | Monument with a skeleton figure, memento of mortality. | | | |
| 27. | „ | to William Sylke - | - obit | 1308 |
| 28. | „ | Hum. De Bohun, Earl of Hereford | „ | 1322 |
| 29. | „ | Sir Arthur Chichester, Kt. | | |
| 30. | „ | Sir Richard De Stapeldon, Kt. | „ | 1326 |
| 31. | „ | Hugh Courtenay, 2nd Earl of Devon, 1377, and Margaret his Countess, daughter of Hum. De Bohun Earl of Hereford - | „ | 1393 |
| 32. | „ | Sir Peter Courtenay - | „ | 1409 |
| 33. | „ | Sir John Speke, Kt. - | „ | 1517 |
| 34. | „ | Sir John Gilbert and Lady - | „ | 15.. |
| 35. | „ | Anthony Harvey - | „ | 1565 |
| 36. | „ | Sir Peter Carew, Kt., buried at Waterford, Ireland - | „ | 1575 |
| 37. | „ | Sir Gawen Carew - | „ | 1581 |
| | | Lady and Sir Peter Carew - | „ | |
| 38. | „ | Dorothy Dodderidge - | „ | 1614 |
| 39. | „ | Judge Dodderidge died 13th October, buried at 10 p.m., 14th October, - | „ | 1628 |
| 40. | „ | Robert Vilvaine, M.D. - | „ | 1662 |
| 41. | „ | Treasurer Robert Hall - | „ | 1667 |
| 42. | „ | Treasurer Edward Cotton - | „ | 1675 |
| 43. | „ | John Bidgood - - | „ | 1690 |
| 44. | „ | Jacob Railard - - | „ | 1692 |
| 45. | „ | Edmund Davy, M.D. - | „ | 1692 |
| 46. | „ | Capt. James Dollon - | „ | 1700 |

| | | | | |
|---|---|---|---|---|
| 47. | Monument to | Treasurer Nicholas Hall - | obit | 1709 |
| 48. | „ | Martha Fursman and daughter | „ | 1727 |
| 49. | „ | Robert Harvey - - | „ | 1791 |
| 50. | „ | Lieut.-General Simcoe - | „ | 1806 |
| 51. | „ | Henry Seymour- - | „ | 1807 |
| 52. | „ | Joseph Palmer - - | „ | 1829 |
| 53. | „ | John Macdonald son of the famous Flora Macdonald - | „ | 1831 |
| 54. | „ | James Northcote, R.A. - | „ | 1831 |
| 55. | „ | Sir Edward Thornbrough, Admiral of the Red - | „ | 1834 |
| 56. | „ | Peter Hennis, M.D. - | „ | 1833 |
| 57. | „ | George Barnes, D.D., Archdeacon of Bombay and Barnstaple - - | „ | 1847 |
| 58. | „ | 20th Regiment, East Devon, Crimean Campaign - | „ | 1854-5 |
| 59. | „ | 32nd Cornwall Light Infantry, Indian Mutiny - | „ | 1857-8 |
| 60. | „ | 9th Lancers, Indian Mutiny - | „ | 1860 |
| 61. | „ | Dean Lowe, M.A. - | „ | 1861 |
| 62. | „ | Archdeacon Freeman - | „ | 1875 |
| 63. | „ | Frances Johnson Boyd - | „ | 1877 |